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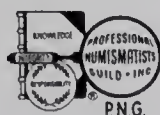


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Baltic States, City of Riga. Auction 135  
Under Sweden. Charles X. Gustav, 1654-1660. 5 ducats "1645" (1654).  
Estimate: € 15,000. Price realized: € 70,000.



Russian Empire. Auction 135  
Alexander I., 1801-1825. Gold medal of 48 ducats, 1814, by tsarina  
M. Feodorovna for Alexander I.  
Estimate: € 30,000. Price realized: € 220,000.



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Roman Empire. Auction 158  
Valens, 364-378. Medaillon 375/378, Rome. Probably unique.  
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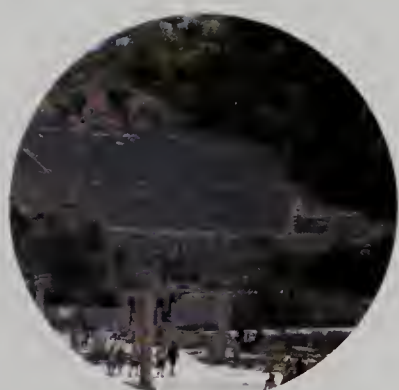
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Photo by Andrew Meadows.

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# ANS MAGAZINE

## WINTER 2010

Volume 9, Number 3

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The American Numismatic Society, organized in 1858 and incorporated in 1865 in New York State, operates as a research museum under Section 501(c)(3) of the Code and is recognized as a publicly supported organization under section 170(b)(1)(A)(vi) as confirmed on November 1, 1970. The original objectives of the ANS, "the collection and preservation of coins and medals, the investigation of matters connected therewith, and the popularization of the science of Numismatics," have evolved into the mission approved by the Society's governing Council in 1993.

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# From the Executive Director

## Ute Wartenberg Kagan

Dear Members and Friends,

One of the great pleasures of working at the American Numismatic Society is the constant stream of visitors—over one thousand this year—who come to see us in our New York offices. It is a wonderful way to keep in touch with old friends and to meet new members. Just last week, Chet Krause, an old friend of the Society, appeared on a surprise visit to New York. We spent a few hours talking about his collections and the various people he encountered. Perhaps most fascinating for me was his account of compiling the original *Catalogue of World Coins*. As Chet explained, he just listed countries, kings, rulers, and various denominations of coins and added prices as he thought more or less correct. Then he sent his drafts off to experts in the various fields, and the corrections rolled in—which apparently Clifford Mishler, his co-author, then put together in final book format. There is much wisdom in this approach, as most people would rather criticize the writings of others than write such encyclopedic works themselves!

The ANS has been particularly blessed during this last year by the generosity of many donors. As our endowment levels grew only slightly, perhaps only around 4 percent for our financial year 2009/2010, we depend heavily on donations to sustain our programs. The commitment of our members to the Society is apparent, as so many are willing to support us beyond the regular dues. In particular, our digitization project has attracted donors, and we will continue to work on digitizing and cataloguing our collection. My sincere thanks are due to Kenneth Edlow, who, in memory of his father, Ellis Edlow, sponsored the digitization and cataloguing of our entire collection of American Peace Medals. The American Israel Numismatic Association has taken on the Judaeon collection of the ANS. Within our Harry W. Bass Jr. Library, cataloguing is at the forefront of the staff's attention. The important but largely unknown holdings of the John Adams Rare Book Room have received both an anonymous gift of \$20,000 in honor of Brent and Mack Pogue as well as a very welcome donation from the Numismatic Bibliomania Society. Thanks to these two generous donations, we are able to employ a cataloguer for the next year.

The enthusiasm for our projects in the collections and the library provides guidance for the ANS Trustees in



*Ute Wartenberg Kagan and Chet Krause in front of the vault area, which was named in his honor.*

drafting a new strategic plan for the next three years. Thanks to a small committee of Trustees led by Richard Eidswick, the ANS will be able to present a new plan to our membership both online and in person. Over the last couple of years, our president, Roger Siboni, and I have met with many Fellows and members to gain a clearer picture what our members expect from the Society. We were very encouraged to see how much our members care, and we have begun to implement some of your suggestions.

I hope you enjoy this issue of the *ANS Magazine*. Some of our younger curatorial staff members, who spend their days photographing and cataloguing the ANS collections, have written about medals that they encountered during their work. They are not necessarily what the average visitor considers as key pieces in the ANS collections, but they show how widespread the appeal of numismatic collections can be. On the cover of this winter issue is a photograph of the theater in Ephesus in Turkey, which we visited during our Sage Society trip.

I hope that the article by Andy Meadows will encourage you to consider joining the Sage Society, if only to be part of the fascinating trips that we organize for our members.

I wish all our members a wonderful holiday and a Happy New Year!

Yours truly,  
Dr. Ute Wartenberg Kagan  
Executive Director, ANS







*Facing page: Castle Garden (foreground), depicted here in 1878, was the home of the American Institute's annual exhibitions from 1846 until 1852. Courtesy of the New York Historical Society. Negative no. 47838.*

# SILK FLAGS, SILVER MEDALS, AND A CRYSTAL PALACE

## THE AMERICAN INSTITUTE AS A CATALYST FOR AMERICAN INGENUITY, 1828–1897

JOSHUA ILLINGWORTH

### Introduction

The ANS vault is home to many relics of ages long past. A recent foray into the American section of the Society's medal collection turned up two such artifacts that recall the Industrial Revolution and the progressive spirit of mid-nineteenth-century America. These 51mm silver medals, awarded in 1852 to John Ryle by the American Institute of New York, are beautifully designed and inscribed in ornate script (figs. 1–2). They are signed by R. Lovett (Robert Lovett, Sr.), patriarch of the Lovett family of artists and die sinkers, in exergue on the obverse. Lovett had been responsible for the 1841 redesign of the American Institute medal and that same year had taken over the actual striking. According to the ANS database, the medals were donated in 1954 by Norman Cooper and were two of the three medals that he gifted to the Society that year. These pieces captured my interest and led me to investigate the history of both the American Institute and John Ryle, the recipient of the medals.

### The American Institute

In the early part of the nineteenth century, there was a growing concern among a number of leading citizens

that America's growing reliance on foreign imports was diminishing her status as a potential world power. These men wished to exploit the country's unique combination of seemingly limitless natural resources and talent, thus enabling America to assume a more prominent role in global affairs. To that end, the American Institute of New York was founded and chartered by a group of eighty men in 1828–1829 “for the purpose of encouraging and promoting domestic industry in this state [New York] and the United States.” Beginning in 1828 and continuing until 1897, the institute held an annual exhibition that spanned a month or more and, at times, drew almost two hundred thousand paying visitors to the fair. Gold (28mm), silver (51mm), and copper (51mm) medals awarded by the institute for excellence in agriculture, commerce, manufacturing, and the arts inspired American businessmen, farmers, and artisans to reach for new levels of creativity and innovation, exactly as the founders of the American Institute had intended.

By 1846, the fair had grown large enough to require the organizers to rent the Castle Garden (facing page, large building in foreground), which would serve as the home of the fair until the completion of the New York Crystal





Fig. 1: United States. AR American Institute medal awarded to John Ryle "for the best printed silk handkerchiefs." 1852. (ANS 1954.258.1, gift of Norman Cooper) 51 mm, 63.545 g.



Fig. 2: United States. AR American Institute medal awarded to John Ryle "for beautiful specimens of sewing silk." 1852. (ANS 1954.258.2, gift of Norman Cooper) 51 mm, 65.258 g.



Fig. 3: Interior of the Crystal Palace in 1853, the year that the building was completed. It hosted the American Institute exhibitions from 1853 until it was destroyed in an 1858 fire. Courtesy of the New York Historical Society. Negative no. 167.



AN INTERIOR VIEW OF THE CRYSTAL PALACE





Fig. 4: United States. WM medal commemorating the completion of the Crystal Palace and the 1853 Exhibition of the Industry of All Nations. 1853. Eidlitz.232. (ANS 1940.100.1018, bequeathed by Mr. and Mrs. R.J. Eidlitz) 74 mm, 155.889 g.



Fig. 5: United States. Smaller variation (note reverse) of fig. 4. WM medal commemorating the completion of the Crystal Palace and the 1853 Exhibition of the Industry of All Nations. 1853. Eidlitz.233. (ANS 1940.100.1022, bequeathed by Mr. and Mrs. R.J. Eidlitz) 51 mm, 45.784 g.



Fig. 6: United States. WM medal by G. H. Lovett (who succeeded R. Lovett in designing and striking the American Institute Prize medals, 1856) celebrating the Crystal Palace and the 1853 Exhibition. 1853. (ANS 0000.999.8215) 53 mm, 40.140 g.

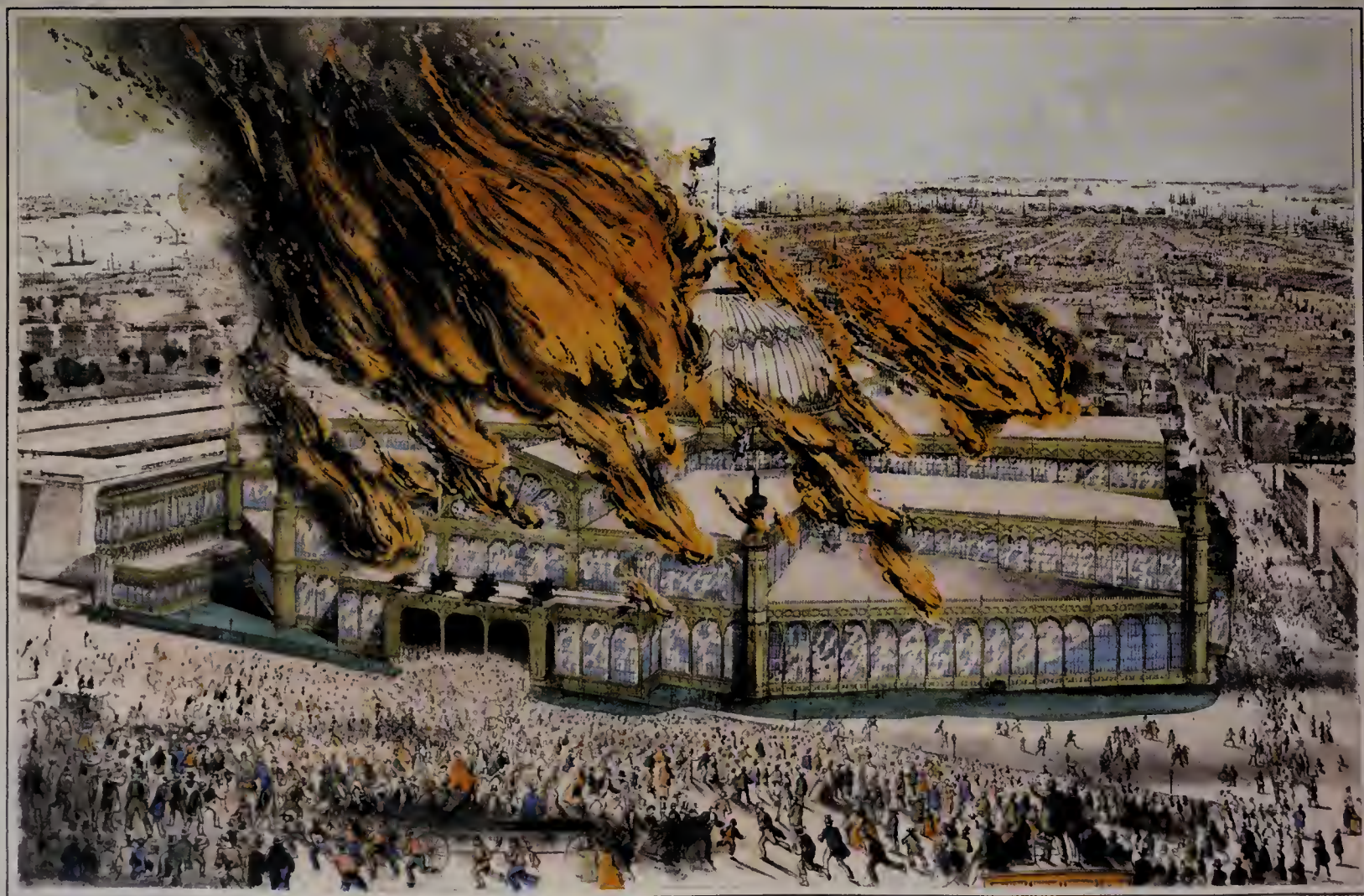




Fig. 7: United States. Smaller variation (note reverse) of fig. 6. WM medal by G. H. Lovett celebrating the Crystal Palace and the 1853 Exhibition. 1853. (ANS 1858.5.1, gift of Augustus B. Sage) 39 mm, 18.966 g.

Fig. 8: The New York Crystal Palace was destroyed by fire on October 5, 1858. Although the building was widely believed to be fireproof, this was clearly not the case. The final tally for damages was over \$1.5 million. Courtesy of the New York Historical Society. Negative no. 53052.

Palace in 1853 (fig. 3). This magnificent modern structure was built to replicate the original Crystal Palace of London, which had been a great success at the Grand Exhibition of 1851. It was the subject of several medals that were struck to commemorate the 1853 exhibition, some of which were designed by G. H. Lovett, a member of the Lovett dynasty and an accomplished medallist in his own right (figs. 4–7). The palace hosted the annual exhibition for several years before it was destroyed in a cataclysmic fire, which occurred during the American Institute Exhibition of 1858 (figs. 8, 12). Typically, medals were awarded on the final evening of the fair, and the ceremony was by all accounts worthy of the grand occasion; it included an orchestra, a parade, “and plenty of pomp and circumstance.” Furthermore, manufacturers were quick to realize that, prestige aside, winning a medal translated into potentially lucrative advertising opportunities. As early as 1833 the Robinson’s Jones & Co., a prominent button-manufacturing firm based in Attleboro, Massachusetts, used its gold American



THE DESTRUCTION BY FIRE OF THE  
NEW YORK CRYSTAL PALACE.  
October 5th 1858



Institute medal as the template for a token that was struck to advertise the firm's superiority within the field (figs. 9–10). These tokens circulated as currency during the “Hard Times” of the late 1830s and early 1840s. Interestingly enough, there is evidence that the fair itself was not immune from hard times (despite annual increases in the number of paying visitors), and occasionally money was so tight at the institute that medal winners were forced to supply their own bullion for medal minting or be content with a mere certificate of achievement. Despite these occasional difficulties, it is reasonable to say that by the time of the last great exhibition at Madison Square Garden in 1897, the American Institute had played an important role in fostering domestic industry and creativity in nineteenth-century America.

### John Ryle

What, then, of the recipient of the two aforementioned medals? Who was John Ryle, and what did he do to earn those coveted American Institute silver medals in 1852? Born in 1817 near Macclesfield, England, John Ryle would rise from humble beginnings to become known as the “father of the silk industry in Paterson,” New Jersey, during the Industrial Age. In 1839, he left England and arrived in New York City with the intention of carrying on the family business of silk making. As early as 1842, he began lobbying Congress for a tariff that would protect domestic silk manufacturers from foreign competition (echoing the nationalistic spirit of his times), but it would be more than twenty years before his efforts came to fruition. By 1843, after several stops along the eastern seaboard, Ryle had entered into a profitable silk partnership with George W. Murray, in Paterson. After buying out his partner in 1846, John Ryle embarked upon a path of entrepreneurial innovation that would bring him to the forefront of the silk industry within a decade. Despite a catastrophic fire that destroyed his uninsured mill in 1869 and additional financial difficulties, Ryle persevered. He remained a leader and important lobbyist for the silk industry for over forty years until his death in 1887 at the age of seventy.

The records of the American Institute of New York for 1852 confirm that two silver medals were awarded to John Ryle for excellence in the silk trade. The first medal was for “the best Printed Silk Handkerchiefs” of 1852, while the second was awarded for “beautiful specimens of Sewing Silk” that same year. Just thirteen years after he had come to the United States, John Ryle was by 1852 at the forefront of his trade—the burgeoning American silk industry made possible by the innovations of the Industrial Revolution. Though there is no evidence at this time that Ryle used his medals in the manner of Robinson's Jones & Co., his achievements at the American Institute



Fig. 9: United States. AE Robinson's Jones & Co. hard times token, utilizing the company's American Institute award medal as the basis for the obverse design. 1833. Low. 76. (ANS 0000.999.30481) 28 mm, 10.656 g.



Fig. 10: United States. (Silvered) AE Robinson's Jones & Co. hard-times token, utilizing the company's American Institute award medal as the basis for the obverse design. 1833. Low. 75 (var. – silvered copper/new variety). (ANS 1949.65.84, estate of Alfred Z. Reed) 28 mm, 10.543 g.





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NEW-YORK CRYSTAL PALACE.

for the Exhibition of the Industry of all Nations

Fig. 11: An 1853–1854 view of the newly completed Crystal Palace, with what is (presumably) John Ryle's silk American flag flying proudly over the rotunda. Courtesy of the New York Historical Society. Negative no. 76352.

fair, as well as other triumphs that soon followed, ensured that his celebrity—but not necessarily his bank account—was enhanced greatly.

In addition to the American Institute medals of 1852, Ryle could also claim several other notable achievements during his long and distinguished career in the silk-manufacturing trade. He was the first industrialist in the United States to create a viable means of attaching silk to a spool. He also created the first silk American flag for the Exhibition of 1853, and this twenty-by-forty-foot masterpiece flew over the Crystal Palace of New York for the duration of the fair (fig. 11). Ryle's prominence in industry enabled him to expand his influence to the realm of politics. In 1864, his long years of lobbying finally paid off when a tariff on imported raw materials was repealed by Congress. This, in addition to a tariff placed on manufactured foreign silk products, enabled the silk manufacturers of Paterson to compete with their foreign rivals. In 1869, a reluctant Ryle was persuaded by his friends to run for mayor of Paterson, and he was subsequently elected by the largest majority in city history.



He served in this capacity until 1870, promoting the growth of industry in Paterson. Furthermore, John Ryle “was the practical builder of the Paterson Water-Works, subscribing for \$75,000 of the \$100,000 of stock issued.” This important public-works project provided the citizens of Paterson with clean running water. He continued to advance industry and public works in his adopted city of Paterson for the remainder of his life.

## Conclusion

The two American Institute medals that were awarded to John Ryle 158 years ago provide a glimpse of an era that has long since passed away. The Industrial Revolution made possible the achievements and grand exhibitions of an age. It can be argued that mid-nineteenth-century Americans experienced more change, at a faster pace, than any of the generations that preceded them or were yet to come. John Ryle was both a beneficiary of and a very active participant in this incredible era of change. Like the American Institute of New York, he was a product of his times. Together, it was these progressive organizations and individuals that were ultimately responsible for the explosion of American industry during the nineteenth century. Largely forgotten today, the American Institute and John Ryle were important parts of an industrial landscape that continues to shape America to this day.

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Fig. 12: WM medal by Anthony C. Paquet depicting the catastrophic fire that destroyed that Crystal Palace during the 1858 American Institute Exhibition. 1858. (ANS 0000.999.8214) 52 mm, 56.935 g.



# Current Cabinet Activities

*By Robert Wilson Hoge*

While inquiries coming in to the American Numismatic Society run the full gamut of topics, nearly always we are somehow able to help answer questions, provide images, or direct research. Sometimes, we have occasion to explore new or unknown fields and are even asked about substantially unrelated subjects, as readers may have noticed. Coins and their ilk have been an integral part of civilization for so long that they interconnect with all sorts of themes, as enthusiastic scholars and collectors very well know!

## The Ancient World

You might say that classical antiquity is the Society's bread and butter. The great extent and depth of the Society's collections of materials from the ancient world are so well known that we constantly receive many requests regarding the Greek, Roman, and Byzantine departments of the cabinet. Let's have a look at a few of the areas where recent correspondents and visitors have been probing. I always believe that where they find fascination, you might too!

Our writer and editor Oliver Hoover, a specialist in Greek coins, among his many requests sought an image of an Aeginetan bronze (fig. 1) for use in the series of publications of coins that he is pursuing with Classical Numismatic Group. Although acquired from Edward T. Newell's estate in 1944, this particular coin had never had its description catalogued into our database.

We were happy to receive a visiting group of members of the Flushing Coin Club, among whose many areas of interest are decadrachm and tetradrachm coinages of Syracuse, signed and unsigned. Some of their other favorites include the Biblical "thirty pieces of silver"—coins of the kind that could have been paid to Judas Iscariot to betray Jesus at Gethsemane—such as the plentiful Tyrian "shekels." With diversified groups, it can be difficult to satisfy many interests during a single visit, but we are happy to try!

Many ancient coins are well recognized for their allusions to divinities and classical belief systems. Dr. Michael Koortbojian, of the Department of Art and Archaeology at Princeton University, ordered a number of images of ancient Roman coins to include in his forthcoming work, *Making Men Gods: Essays on the Rise of Divination in the*

*Roman World* (Cambridge University Press, 2011). The principal focus of these was upon the godhood of Caesar Augustus, but other rulers were represented as well—besides Julius Caesar, the presumptive god from whom Augustus could claim descent (fig. 2), there were Sulla, the Republican dictator, and the emperors Tiberius (fig. 3), Drusus (fig. 4), Caligula, and Claudius.

Receiving a research grant from the Lilly Foundation, Dr. Harry O. Maier, professor of New Testament and Early Christian Studies at the Vancouver School of Theology, focused on the Roman imperial and provincial issues of Asia from the Flavian through to the Hadrianic periods. He sought examples that "name or otherwise depict Homonoia (as Concordia, clasped hands, cornucopiae, etc.)" and coins issued upon conclusion of treaties between states, with a chief interest in "the locally emerging iconography reflecting enthusiasm for imperial ideals or imperial patronage, or even of locally minted coins concerning motifs relating to Nike, Victoria," or associated schemes. Pergamum, Smyrna, Laodicea, Aphrodisias, Ephesus, Colossae, Priene, Pisidian Antioch, and Thyatira (places where there was demonstrably a cult to the emperor) are the cities concerned. Through their issues, Maier hopes to attempt "to understand the imperial language reflected in New Testament letters attributed to Paul that come from the Flavian era onward and to see whether there is any evidence of this language shared amongst local elites from whom would come particularly framed numismatic images, if only so as to secure imperial patronage."

Moving onward in time, James O. Sweeny was preparing a manuscript on coins and medals relating to calendrical turns of centuries and millennia, and he sought to clarify numismatically the precise dates corresponding to the third Consulship of Philip I ("The Arab"), the Roman emperor from 244 to 249 CE. Notably, it was during this reign that the city of Rome celebrated the secular games in observance of the thousandth anniversary of the city's traditional founding date. And further onward, into the series contained in the Society's Byzantine department, Peter Bartlett, in working on an article on the Byzantine gold coinage of Spania in the time of the Visigoths, wanted to research the status of known tremisses of Justinian. Jirair Christianian was studying an anomalous anonymous follis that at first glance appeared to be of





Fig. 1: Aegina, AE unit. Obv. AIG; prow r. Rev. AIG; ram's head r.; border of dots. SNG-Cop. 540. (ANS 1944.100.36469, bequest of Edward T. Newell) 16.6 mm.



Fig. 2: Roman empire. Octavian and Julius Caesar (deified). AE as (?), Colonia Julia Viennensis (Vienna) mint, c. 36 BCE? RPC 517. (ANS 1944.100.78380, bequest of Edward T. Newell) 32.5 mm.



Fig. 3: Roman empire. Tiberius and Augustus (deified). AV aureus, Lugdunum (Lyon) mint, 14–37 CE. RIC 24. (ANS 1952.42.2, gift of E. Gordon) 18.25 mm.



Fig. 4: Roman empire. Drusus Caesar, restoration issue by Titus. AE as, Rome mint, 80–81 CE. RIC 216. (ANS 2000.5.1, gift of Mrs. Caroline H. Damsky) 28 mm.



Fig. 5: France, Burgundian kingdom (Gundobald, 473–513 CE), in the name of the emperor Anastasius I (491–518 CE). AV tremissis, Lyon mint. Tomasini 110; MEC 338. (ANS 1944.100.73312, bequest of Edward T. Newell) 12.0 mm. The "GVBA" monogram to the right of Victory on the reverse may be interpreted as the king's name. Newell noted on his ticket that this coin had been acquired from the firm of Jacques Schulman in 1930. Same dies: Gemini II, lot 554= MMAG VIII, lot 307.

Class I, attributed to the time of Nicephorus III (Sear 1889), wondering whether it might in fact be some unknown Crusader issue of Antioch or Edessa. The crescents in the rays of Christ's nimbus seem to be a unique feature on this coin.

### Colliding Medieval Worlds: Europe and Islam

The Society's medieval collections, including European coinages dating from approximately 500 to 1600 CE, form one of the smaller divisions of the cabinet, yet they contain many wonderful series and individual items. (This was particularly true for the Iberian sections, before the great loss of the Hispanic Society of America holdings) Dr. Carol Neuman de Vegvar, professor of art history in the Department of Fine Arts at Ohio Wesleyan University, ordered among others an image of a barbaric tremissis from the time of Anastasius I (fig. 5) for inclusion in her article "Appropriating Victoria: Intercultural Transformations of a Visual Motif," in *Insular and Anglo-Saxon: Art and Thought in the Early Medieval Period*, edited by Colum Hourihan (Pennsylvania State University Press). This is to be one in a series of conference proceedings published under the aegis of the *Index of Christian Art*, at Princeton University. Meanwhile, Princeton graduate student Sarah Campbell worked with our collections for a study of imitations of the gold ducats of the Venetian doge Andrea Dandolo (r. 1343–1354; fig. 6), while Robert Ronus ordered images of late medieval coins demonstrating exchange between Casale, Carmagnola, and Genoa (fig. 7). Unfortunately, like many of our interesting medieval items, these latter two pieces lack description—I wish I had the time to research them!

A very important part of the ANS medieval collection falls into a separate section, the Islamic department. This division actually includes coins of other religious "groupings" or countries located within or importantly interact-

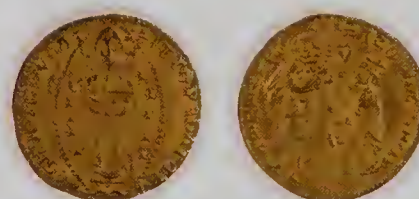


Fig. 6: Italian States, Venice. Andrea Dandolo (1343–1354). AV ducat, imitation of Venetian issue. (ANS 1954.237.446, bequest of Herbert E. Ives) 20 mm. This imitation is of rather good gold, with a specific gravity of 18.4.



Fig. 7: Italian States, Genoa (Carmagnola). Michele Antonio, Marquis of Saluzzo, prince of Carmagnola (1504–1528). AR cornuto, Carmagnola mint, counterstamped. Cf. CNI pl. VII, 4; for countermarked examples, 6, 63, 67. (ANS 1955.85.1, purchase, ex Philip Grierson) 29.0 mm. The coin's obverse has been stamped with the square punch of a castle gateway (janua), a canting type representing Genoa and authorizing Genovese circulation.





Fig. 8: Islam, Ayyubid dynasty. Al-N ir al al-D n Y suf ibn Ayy b. AH 570–589 (1170–1193 CE). AE dirham, Nisibin mint, 578h (1182). Balog Type B, 173. (ANS 0000.999.7977) 33.4 mm. Balog incorrectly listed this coin under his Type C, without illustrating it.



Fig. 9: Islam, Ayyubid dynasty. Al-N ir al al-D n Y suf ibn Ayy b (1170–1193). AE dirham, Nisibin mint, 578h (1182). Balog Type C, 174-ANS 1. (ANS 0000.999.7979) 33.0 mm. Overstruck. Balog's Types A and B have words written horizontally on either side of the face on the obverse. Types B and C lack the words "Sultan of Islam" in the reverse central inscription.



Fig. 10: Islam, Ayyubid dynasty. Al-N ir al al-D n Y suf ibn Ayy b (1170–1193). AE dirham, Nisibin mint, 578h (1182). Balog Type C, 174-ANS 2. (ANS 0000999.7978) 32.9 mm. Overstruck on an issue of the Artuqid prince N r al-D n of Hisn Kayfa and Amid 1175–1185, minted at Hisn in 578h (S/S Type 11). Balog incorrectly listed this coin under his Type B, although he illustrated and numbered it properly: Type C has the words beside the face on the obverse written vertically.

ing locally with the historically Islamic states. For example, classified as "Islamic" are issues of the Aksumite kingdom, the Sasanian Persian empire, Cilician Armenia, Outremer of the Crusaders. Illustrating one of the many byways of this section was a recent inquiry from Vicken Yegparian, of Stack's, concerning a coin issued by the mint of Nisibin (the ancient Nisibis, also known as Nusaybin). This ancient Mesopotamian city in the province of Mardin, in southeastern Anatolian Turkey—located not far from Mosul, in Iraq—had an interesting and illustrious history dating from the time of the Assyrian empire and was an important site for early Aramaic, Syriac, and Nestorian Christians. The coin of our quest was a curious copper struck in the name of the famous foe of the Crusaders, Saladin.

The great Sunni Kurdish Sultan Al-N ir al al-D n Y suf ibn Ayy b—Saladin—seized the northern Al-Jaz ra (the Arabic name for Mesopotamia) in 1181. In his name, Nisibin then struck one of the scarcer coinages in the so-called Turkomen figural series before returning to the former practice of naming the local princes. It bears a facing head wearing a turreted crown not unlike those of ancient Sasanian Persian kings—imagery that may relate to some so-far-unexplained astrological/astronomical phenomenon, one might suppose, as has been shown to be likely for other Islamic figural coins of the era. The actual prototype for this effigy, however, is a coinage from twenty years earlier, minted by Najm al-D n Alp , the Artuqid Atabeg of nearby Mardin (S/S Type 29).

The Society is fortunate to have three excellent, slightly varying examples of Saladin's Nisibin emission, all published in Paul Balog's *Coinage of the Ayyubids* (figs. 8–10). Although Balog and others seemingly without hesitation have described this coinage as depicting on its obverse Saladin's visage, this seems to me to be an utterly fatuous suggestion! Of all the contemporary Muslim rulers, none of whom are otherwise known to have featured themselves visually on coinage, why would that most orthodox and pious sultan have gone against tradition and flaunted the very practice of his Christian enemies?

### Manifestations of Modernity and the Departmentalized States of America

The modern world coinage and currency sections of the ANS cabinet, including the United States department, the Latin American department, and the "Modern" department (all other countries since approximately 1600, excluding Asia and Islamic states), constitute a vast resource. They encompass many rare and enlightening issues; roughly 160,000 items have been catalogued to date in these divisions. Among recent visitors with an interest in these areas have been Christel Schollaardt, Heleen Buijs, and Lara Schwarz, from the Royal Mint Museum of



the Netherlands, in Utrecht, host of the 2008 ICOMON (International Committee of Numismatic and Banking Museums) Congress. A few recent inquiries may illustrate the modern world's wealth and diversity in the cabinet. As usual, a preponderance of the bequests that have come along related to American issues.

Dr. Christopher J. Salmon studied the Massachusetts silver in the Society's cabinet in preparing for his forthcoming complete new analysis and presentation of the first American coinages, which is being published by the Society. Researcher Jack Howes visited the coin rooms to see these too, in connection with his study of the NE types of early Massachusetts silver (fig. 11) for the *Colonial Newsletter*. He took advantage of this occasion also to examine some of the "Tory coppers" in the collection, such as the circulating counterfeit of a British 1772 halfpenny (ANS 1975.117.33, an example of Vlack 24-72C from the 1922 Montclair, New Jersey hoard).

The collector Zhou Yeyong contacted us regarding the scarce and elusive 1794 Flowing Hair Liberty silver dollar by Robert Scot, the first silver dollar minted by the United States (fig. 12). This famous issue is a popular collectors' item worldwide and, sadly, has received attention as a subject for international counterfeiters. Although it may not be among the most outstanding specimens, the Society is very glad to have in its cabinet a decent example of this formidable coinage.

All types of Americana remain ever popular and can keep us busy. Once again, our consulting friends John Dannreuther and Saul Teichman came to study the Dr. Julius Korein Gobrecht pattern dollar collection and examine some of the rare early U.S. proof coins in the ANS cabinet. The Gobrecht and Trade dollars were additional areas of interest for the visiting Flushing Coin Club members, too. Our former curatorial assistant Samantha Sher sought information on behalf of a friend of her father, who had found an 1851-dated gold dollar. Jack D. Young sought images of rare 1794 cents in the cabinet, and Matt Mille sought an attribution of two 1797 cents a friend of his had found with a metal detector. Maikel Slotboom wondered about a counter-marked 1865 2-cent piece.

Conceptualizing the Gold Rush is a current field of study for high school and college interns at the New-York Historical Society under the guidance of Manager of Secondary and Post-Secondary Education Betsy Gibbons. Gibbons and the students visited the ANS to obtain firsthand familiarity with actual coins and dies of the era, of which we have an instructive if not enormous collection. One of the evocative pieces they were able to examine is the obverse die for the San Francisco-based Kellogg and



Fig. 11: Massachusetts Bay Colony. AR "New England" shilling, Boston, n.d. (1652). Salmon 2-B; Howes p. 3564, 1; Noe 4 (2-A); Breen 8. (ANS 1946.89.11, gift of William Bradhurst Os-good Field) 28.4 mm.



Fig. 12: United States. AR dollar, Philadelphia mint, 1794. BB 1; Bolender 1; Breen 5360. (ANS 1965.97.1, gift of Mr. and Mrs. R. Henry Norweb, Sr.) 38.5 mm.



Fig. 13: United States: California. Private issue of Kellogg & Co., steel die for 20-dollar gold piece, 1855, obverse. Coin references: Kagin 3b; Breen 7920 (ANS 1921.136.3, gift of Anita P. L. Kellogg, from the collections of John G. Kellogg and Karl Kellogg). Diameter of die base 46 mm, diameter of die face 32 mm, height 49 mm.

Company gold \$20 issue of 1855 (fig. 13; Kleeberg 2000).

### Medals

A great many of our inquiries have to do with medals, and thus they tend to occupy a good deal of my curatorial time in response. Space does not permit recounting much of this activity in any one issue of the *ANS Magazine*, but one cannot altogether neglect mentioning at least some of the pursuits in this highly important part of the cabinet. Much of our focus, however, has been on looking for duplicate items and rearranging the organization of many of the storage trays.

Always, the popular Indian Peace medals are a focus of our correspondents' and visitors' attention. The gold





Fig. 14: Great Britain. Battle of Dunbar, Oliver Cromwell AR oval medal, by Thomas Simon, London mint, 1650. MI I, 392, 14; pl. 35, 5. (ANS 0000.999.52935) 30 x 34.2 mm.

eagles of the Society of the Cincinnati evoke regular interest as well, as do other U.S. Mint and military service medals. But Jerome J. and Arleen Kay Platt visited the coin rooms to complete research on mid-seventeenth-century British medals, in preparation for completing their forthcoming work *The English Civil War: Medals, Historical Commentary, and Personalities* (anticipated publication date, January 2011).

One important piece the Platts reviewed is the Dunbar medal, Parliament's commemoration of Oliver Cromwell's victory over the Scots on September 3, 1650, considered to have been his greatest engagement (fig. 14). The British Parliamentary commander, Sir Thomas Fairfax, had resigned in opposition to the plan to invade Scotland, leaving Cromwell to assume leadership and achieve his stunning success. It was, however, the precursor to the shameful forced march of thousands of Scottish prisoners to the south, claiming the lives of most. The Dunbar medal is believed by some authorities to be the first ever awarded to British combat troops as a military decoration. It is so scarce today, however, that this possibility seems relatively unlikely, as Cromwell's army numbered more than ten thousand men.

### Time, Space, and Conclusions

So many activities and items to present; so little time to prepare them and so little space... I'm afraid I'll just have to hold over many of the other cabinet "explorations" for our next number of the *ANS Magazine*. Meanwhile, through the photo orders of scholars, authors, and publishers, the hard work of our staff, the commitment of our Board of Trustees, and the generosity of contributing sponsors, we continue apace in capturing the images of more and more pieces in the collection to bring to you via our increasingly immense online database. Please help us add to this invaluable body of material.

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Facing page: United States. AR  
Mother and Baby by Emil Fuchs.  
1922. (ANS 0000.999.48555)  
195 x 240 mm.

# NURTURING IN NUMISMATICS A STUDY OF MOTHERHOOD THROUGH MEDALS

ANOUSKA HAMLIN

Motherhood. Not the first thing that comes to mind when walking through the vault at the ANS. It is much more likely that our extensive Greek collection, or our Chinese spade money, or our Native American wood-pecker scalp might cause someone to stop and take a peek. And actually, for the past few months these things *have* captivated my interest. But medals depicting motherhood have also caught my eye, in part because of my academic experience at Vassar, where I wrote about the economic and social hardships of nineteenth-century governesses for my senior thesis. And in part because I have seen a surprising number of them as I helped in the reorganization of the medals section of the ANS cabinet (see *Overhauling the Medals Cabinet* by Peter van Alfen pages 52-53). These medals stand out when you see them surrounded by the stone-faced, powerful, important men depicted on the majority of the medals in the collection. It is fascinating that scenes depicting “nurturing” or “loving” can sit next to medals commemorating destructive wars or the triumphs of conquerors. Many of these motherhood medals are beautiful works of art, and they also tell us much about the socioeconomic concept of motherhood in the late nineteenth and early twentieth centuries, when most

of these medals were produced.

During that period, Europe and the rest of the world were involved in massive military conflicts. Through trench warfare and advances in artillery, these wars killed millions of soldiers while involving entire nations. At the same time, the Womens movement gained in strength, and the fight for social and political equality became a defining feature in the decades around 1900. In this context, children began to be viewed differently, and protection from child labor and better schooling began to play an important role. It is often argued that childhood itself is a creation of the 19th century, in which women became much more important in their roles as mothers. Medals were a popular medium, which illustrates this social trend of an idealized motherhood or childhood.

## Casting Motherhood in a New Light

One of the interesting things about these medals is that although the artists span the globe, they all worked with similar themes or depictions of motherhood. First, you can be sure there are no scenes of crying babies, dirty diapers, or any other negative aspects of child raising. Instead, these are idyllic scenes showing the beauty and





Fig. 1: France. AE Artistic medal by Blanche Adele Moria. (ANS 0000.999.48478) 65 x 45 mm.



Fig. 2: France. AE Mother and Child, by René Boudichon. (ANS 1965.176.3, gift of L. Zara) 63 x 43 mm.

fulfilling call of motherhood. These medals show babies or young toddlers, which allows the artists to depict young, attractive mothers, as opposed to older women with grown children; this too fits with the idealized representation. Ironically, despite that birth and death are usually juxtaposed, these medals do not allow for any “circle of life” imagery. They only focus on the beginning of life. The artists use this “new life” theme by including birds’ nests on many of the reverses. For example, the reverse of Blanche Adele Moria’s (1859-1927) medal shows a bird nest, with tiny chicks looking out for their mother’s return (fig. 1). René Boudichon (1878-1963) also created a similar reverse scene: a mother bird feeding her chicks (fig. 2).

The obverses also provide for interesting comparisons. The most common scene on the obverse of these medals is kissing, either the mother kissing the child or vice versa. In many of the medals, the mother is holding the child up, above herself; this is possibly an illustration of the elevation of motherhood as the highest honor for women during this time. In two of Henry Dropsy’s (1885-1969) medals, the happy child is held up as the mother lovingly kisses his or her cheek (figs. 3–4). Pierre Victor Dautel (1873-1954?) also shows a mother standing with her baby held up in the air (fig. 5). The mothers have blissful expressions on their faces; their eyes are closed, and they are content. If the child is not being held

up, he or she is held close to the mother’s chest, illustrating the close emotional bond between the two. Victor David Brenner’s (1871-1924) medal from the Circle of Friends of the Medallion depicts a mother hugging her sleeping child to her (fig. 6). Ovid Yencesse (1869-1947) also illustrates a mother holding her sleeping baby close to her (fig. 7). Oscar Roty (1846-1911) portrays the ideal mother in his medal *Maternité*, in which the mother securely holds her child and kisses his or her forehead (fig. 8).

In the images of the children kissing their mothers, most of the toddlers are again held up. These illustrate the rewards of motherhood and the loving children that come with it. Charles Pillet (1869-1960) creates a scene where a mother and child are sitting in a forest; there is a book on the ground, and the little girl is kissing her mother’s cheek (fig. 9). The mother is looking forward blissfully. On the obverse of Blanche Adele Moria’s medal, the child is kissing her mother’s cheek while the mother’s gaze and slight smile directly engage the viewer (fig. 1).

These medals capture brief seconds in the lives of mothers and children—private and intimate moments. Other medals include more specific images of the tasks of motherhood. The most private moments on these medals include images of mothers breastfeeding. One medal called *Maternity* by Alexandre Charpentier





Fig. 3: France. AE Mother and Child, by Henry Dropsy. (ANS 0000.999.52407) 85 x 85 mm.



Fig. 4: France. AE Mother and Child, by Henry Dropsy. (ANS 0000.999.52432) 53 x 46 mm.



Fig. 6: United States. AE Medal from the Circle of Friends of the Medallion, Motherhood, by Victor David Brenner. This medal is based on a plaque from 1899 now in the Scott Miller Collection. 1909. (ANS 0000.999.6696) 70 mm.



Fig. 5: France. AE Motherhood, by Pierre Victor Dantel. 1904. (ANS 0000.999.52286) 54 mm.







Fig. 7: France. AE Mother and Child, by Ovid Yencesse.  
(ANS 0000.999.70498) 50 mm.



Fig. 8: France.  
AE Maternité,  
by Oscar Roty. (ANS  
1959.148.77, gift of  
G. Roty) 150 mm.





Fig. 9: France. AE Motherhood/Dancing Mother and Children, by Charles Pillet (ANS 1985.81.169, gift of Daniel M. Friedenberg) 66 x 53 mm.



Fig. 10: France. AE Maternity, from the Société des Amis de la Médaille Française, by Alexandre Charpentier. 1899. (ANS 0000.999.44530). 53 x 80 mm.



Fig. 11: France. AE Alma Parens, by Georges Dupré. (ANS 0000.999.52453) 63 x 42 mm.



Fig. 12: France. AE Motherhood, by Jane I. Blanchot. (ANS 0000.999.52113) 50 x 42 mm.





Fig. 13: United States. AE Medallie Art Co., N.Y.,  
Motherhood. (ANS 1976.263.98, gift of Robert A.  
Weinman) 82 mm.



Fig. 14: France. AE Mother Reading to Child,  
by Ovid Yencesse. (ANS 0000.999.70490) 104 x 95  
mm.



Fig. 15: United States. AE Alice and Stephen Dows,  
by Henry Hering, 1909. (ANS 0000.999.48571)  
140 mm.



Fig. 16: France. AE  
Motherhood/  
Women Bathing,  
by "David." (ANS  
1985.81.155,  
gift of Daniel M.  
Friedenberg)  
50 x 70 mm.





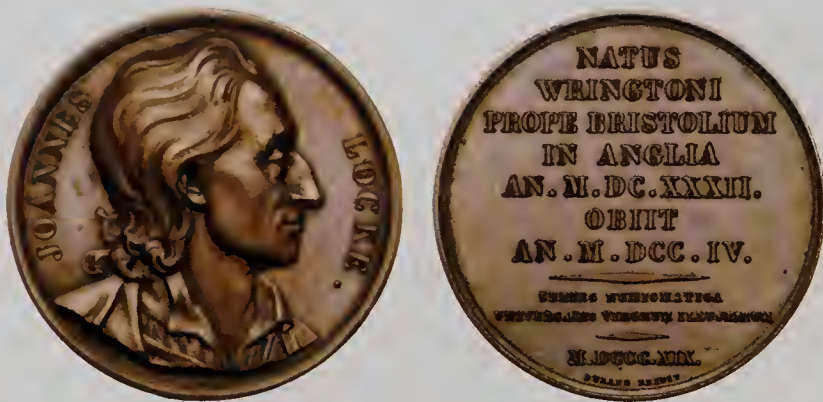


Fig. 17: France. AE John Locke, Series Numismatica Universalis Virorum Illustrum, by François Agustin Cannois. (ANS 1940.100.699, gift of Mrs. R.J. Eidlitz) 42mm.



Fig. 18: AE John Jacques Rousseau, Series Numismatica Universalis Virorum Illustrum, by Jean Pierre Montagny. (ANS 1940.100.2644, gift of Mrs. R.J. Eidlitz) 42mm.

(1856-1909), from the series Société des Amis de la Médaille Française, is of a mother breastfeeding her baby while sitting in a rocking chair (fig. 10). Originally, this work of art was a relief sculpture in which the figure was life sized, but Charpentier later reduced it down to a reproducible medal. Another medal by George Dupré (1869-1909) is titled *Alma Parens* (“nourishing parent”) and shows a mother breastfeeding her infant, surrounded by two putti (fig. 11). The two naked putti emphasize the “magical” moment that this mother and child are experiencing. Jane L. Blanchot’s medal also portrays a mother breastfeeding her baby in a nursery (fig. 12). Another medal called *Motherhood* shows a very close scene of a mother breastfeeding her child (fig. 13). With her elaborate hairstyle and flowing drapery, this mother almost looks mythical.

There are medals that show other responsibilities of motherhood as well. The obverse of René Boudichon’s medal shows a mother helping her toddler learn how to walk (fig. 2). The nursery, complete with a crib and toys, is in the background, giving some context to the moment. Another medal from Ovid Yencesse shows a mother reading to her toddler (fig. 14). Henry Hering (1874-1949) created a medal with a mother, Alice Olin Dows, reading in a rocking chair to her son Stephen (fig. 15).

The backgrounds of these medals provide interesting insight. Many of them are snapshots of a moment without a physical context in which to place the scene. The mother breastfeeding surrounded by drapery is a good example of this lack of a specific setting (fig. 13). Other medals place the scene within the nursery, which is where most children—and women—would be confined during the nineteenth and early twentieth centuries. The third acceptable setting for these medals is an open rural landscape, with trees and waterfalls surrounding the mother and child. The reverse of Dautel’s medal shows a waterfall and river (fig. 5). A medal by “David” shows a mother sitting with her baby on her knee in the middle of tall tree trunks (fig. 16).

These medals are impressive works of art in their own right, and the scenes are beautifully sculpted through the materials. However, they become even more interesting when examined through a historical lens.

### Historical Significance

The nineteenth and twentieth centuries were an important time of change for women. Not only were the political arenas starting to churn with feminist discord, but in general the world seemed to begin to realize the importance of child raising and education. There were a number of people and events that added to this enlight-



enment. They spanned the disciplines of literature, philosophy, art, and politics. The world of medallic art was not immune to these movements, and this enlightenment is what I believe inspired these motherhood medals.

One cannot discuss childhood and motherhood and overlook John Locke and Jean Jacques Rousseau (figs. 17–18). These two philosophers contributed immensely to the theories and ideas about children’s education and child raising. John Locke’s work *Some Thoughts Concerning Education* (1693) largely influenced the education system in Great Britain during the eighteenth century. Numerous editions were published around Europe in multiple languages. The major ideas postulated in his work contradicted many of the ideas common at the time. Most people, influenced mainly by religious teachings, believed that children were inherently bad, because of “original sin,” and had to be controlled carefully. Locke argued that children were a *tabula rasa*, or blank slate, that could be filled by experience. He wrote on how best to fill that mind. Another theory of Locke’s was that the foundations laid when a person is young have a more lasting impact than those created when a person is mature. Therefore, education from the very beginning was an important development for a young mind.

Jean Jacques Rousseau was influenced by many of Locke’s theories when he wrote *Emile; or, On Education* (1762). This was another work that presented a new philosophy on education. Rousseau agreed with Locke in that children were not born evil and that the concept of “original sin” was ill founded. Rousseau wrote that children are like “noble savages,” born pure but corrupted by society. He emphasized the importance of surrounding a child with good, moral people rather than bad influences. *Emile* inspired the new education system during the French Revolution.

These philosophers stirred up ideas about children during the seventeenth and eighteenth centuries that had a lasting impact across the globe. Rather than viewing children as miniature adults, they were beginning to be understood very differently. They needed their minds nurtured by adults, and it was important who did that nurturing and how they did it. Mothers were the obvious people to hold the power of education over their children. Throughout the eighteenth century, nannies or servants looked after many children from middle-class families. However, with the growing awareness of the effects of bad influences on children, mothers became more careful about the people surrounding their children, and there was an increased emphasis on the mother taking a leading role in the lives of her children.



Fig. 19: “La Toilette,” or “The Bath,” by Mary Cassatt, 1891. Oil on canvas. Art Institute of Chicago.



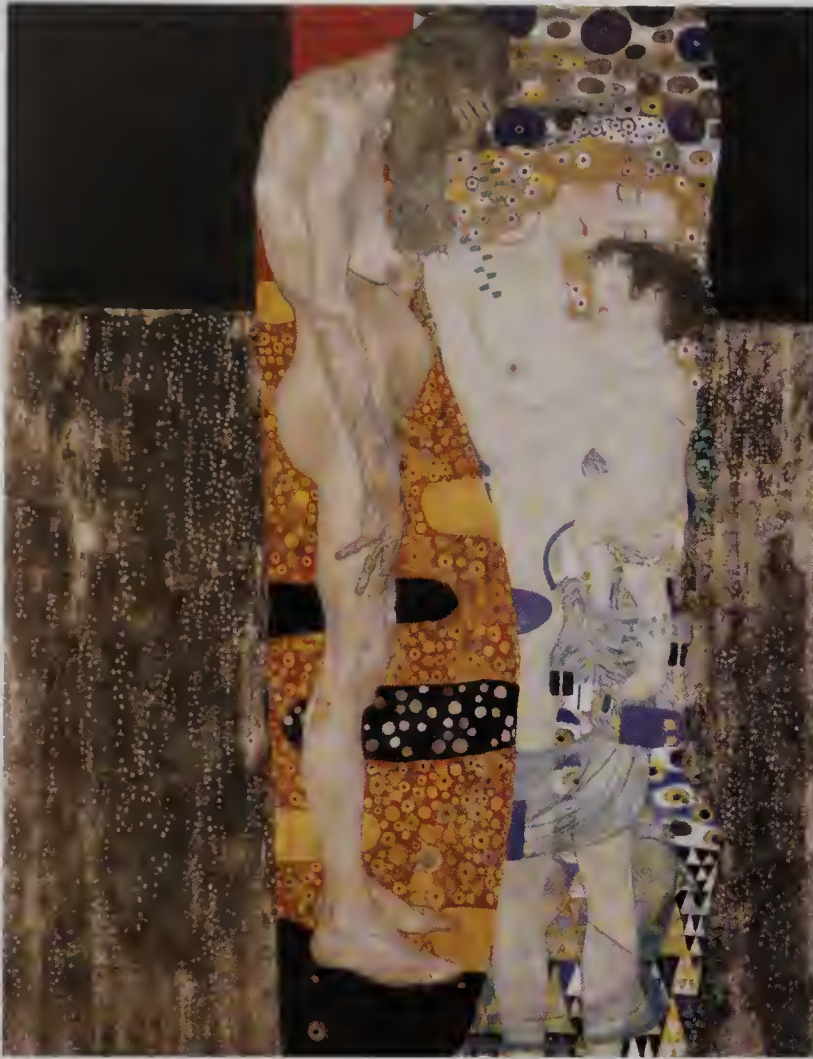


Fig. 20: "Die drei Lebensalter der Frau," or "The Three Ages of Woman," by Gustav Klimt, 1905. Oil on canvas. Galleria Nazionale d'Arte Moderna, Rome.

Previously, children would see their parents for only a short period, after they had been washed and fed. But by the late nineteenth century, there was more acceptance of parents, although still mostly mothers, spending time with their children.

This change in perspective is also portrayed through other art forms during the nineteenth century. Late nineteenth-century artists including Mary Cassatt (fig. 19), Pablo Picasso, Claude Monet, Pierre-Auguste Renoir, and Gustav Klimt (fig. 20) all created popular works of art using mothers and children as their main subjects. The themes that are common among the ANS's medals are also common in these paintings. Mothers and babies are shown peacefully. They are kissing or breastfeeding in quiet homes or outdoor landscapes. Mary Cassatt devoted much of her work to depictions of the rewards of motherhood, but the fact that all these other artists were also inspired to paint these images is noteworthy. The importance of motherhood and childhood was playing itself out throughout the art world.

Politically, there were other events that indicate that society was struggling with the emerging ideas about women and mothers. One interesting development is that at the beginning of the twentieth century, countries worldwide began instituting "Mother's Day" as a national holiday. The United States started the trend in 1914, thanks to the efforts of Anna Marie Jarvis. Germany followed, creating "Muttertag" in 1923. Great Britain adopted Mother's Day after World War II, because of the influence of American soldiers; England's own holiday, Mothering Sunday, had not been celebrated since about 1935. By 1950, France had also instituted its own "Fête des Mères." Today, about 150 countries celebrate Mother's Day. One factor that led to the adoption of this holiday was the growing nationalistic pride surrounding the two World Wars. People recognized that women were an important factor in maintaining and increasing national populations and for continuing the race. Much of the propaganda during these wars focused on the mother's duty to produce soldiers who would fight to protect the country. Woodrow Wilson created Mother's Day to honor the mothers of soldiers who had died in war.



Fig. 21: United States. AR Susan B. Anthony and Equal Rights for Women, Franklin Mint, by Elizabeth Jones. 1967. ANS 1968.17.1, gift of Societe Commemorative de Femmes Celebres. 38.8 mm.

Another important political element of the early twentieth century was women's suffrage, which was not a movement of uniform ideas (fig. 21-23). Two of the main schools of thought differed greatly on the notion of a woman's proper place. Some believed that, with the vote, women would be able to bring their power from the home to legislative affairs; essentially, the ideals of motherhood could bring about more laws that were sympathetic to children. Women should get the vote so that their "natural roles" as mothers could better society.



Others believed that women had no “natural roles” and that their right to vote was not based on the fact that their roles as mothers made them better for society. They believed women deserved the right to vote simply because men and women were equal. Women’s suffrage was granted in many countries during the early twentieth century: Germany in 1919, the United States in 1920, Britain in 1928, and France in 1944. The ideas surrounding these issues brought the position of the mother to the forefront of society. The proper place for a woman was hotly debated, even within the realm of political advancement. Some idealized motherhood; others denounced it as restricting.

The ANS’s medals support idealized views about motherhood. They give mothers and children a place in the art world, and their prominence in the early twentieth century contributes to the record of peoples’ views from the time. In their use of similar compositions and imagery, they mirror trends that appeared in other art forms. They both commemorate motherhood and add to the debate surrounding the position of women during the nineteenth and twentieth centuries. These medals help complete the historic record by adding portraits to the overall story about women and the importance they had in society. Although these are a very specific subsection of the ANS’s medals collection, they can add immensely to our understanding of our world’s history. Imagine what else we can find in our vault!

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Fig. 22: Women’s Suffragists Demonstration in the United States, February 1913. The negative is labeled “Rose Sanderson,” the woman with the trumpet. The banners read “Votes for Women.” George Grantham Bain Collection, Library of Congress, Prints & Photographs Division (LC-DIG-ggbain-12483).



Fig. 23: Suffragettes picketing the White House on the “Maryland Day” protest, 1917. Photographer: Harris & Ewing, Washington, D.C. Women of Protest: Photographs from the Records of the National Woman’s Party, Manuscript Division, Library of Congress, Washington, D.C. (mnwp 160021).



# From the Collections Manager Recent Acquisitions and Current Exhibitions

*By Ekema Stolyarik*

To the great satisfaction of the staff, during the spring and summer of 2010 interesting new donations continued to come in to the American Numismatic Society's coin cabinet. Several notable gifts, some of which must be singled out for special mention, have been acquired by our Greek department. Among them is a group of three silver tetradrachms and six drachms from the mint of Mylasa, in Caria, dating from the second century BCE (fig. 11), donated by Shanna L. Schmidt. These pieces will be valuable material for research studies. Another accession of scholarly interest consists of ten bronze Ionian coins from Leukai, of 380–360 BCE (fig. 2), which were given by Philip Kinns, a long-term ANS member and well-known numismatist from Berkshire, England. ANS trustee Dr. Arnold-Peter Weiss donated a marvelous example of a gold stater from the mint of Pergamon, in Mysia—this is the second example of this type that he has added to our collection (fig. 3). Thus we are now afforded the opportunity to display both sides of this handsome issue simultaneously.

Through purchase, our collection of bronze coins of ancient Smyrna (of the Apollo/Homer type) grew by 106 new examples that were not yet represented in the cabinet (fig. 4). The extensive type collection was put together by ANS Fellow Frank Kovacs, and we are most grateful to him and John Jencek for making this material available for purchase.

An interesting example of an Arab-Byzantine fals from the seventh-century Palestinian mint of Baisan (fig. 5) was sent to the ANS by member Dr. Nayef G. Gousous, the founder and curator of the Ahli Bank Numismatic Museum in Amman, Jordan.

A marvelous addition to our American collection was a reduced-size Capped Bust quarter of 1838. This incredible coin is fully struck with the wire rims and corresponding thick reeded edge typical of doubly struck proof coinage (fig. 6). Minted from the reverse die also used to produce the proofs of 1837 and with an unusual rim, it displays a rich blue and gold toning over full original luster. Another significant American acquisition was a Barber dime from the scarce San Francisco mint issue of 1901 (fig. 7). The strike displayed by this gleaming coin boasts meticulous detail on Liberty's head, the cereal wreath, and all legends and inscriptions. A close exami-

nation reveals a faint contact mark on Liberty's cheek. While not a proof, the superior visual qualities of this early strike make it a standout, and the grade places it in the highest rank of survivors from this issue.

Another important donation to our American cabinet came from Barbara Phillips: a U.S. Type I gold dollar of 1849, of the Small Head without "L" and Open Wreath variety (fig. 8). The coin was discovered in England, housed in a leather purse with other U.S. coins, which accounts for the hairlines that appear on its deep mirror fields. It is a significant rarity and a worthy addition to the ANS cabinet.

Anthony Terranova continued to expand our collection of U.S. tokens with a gift consisting of four dealers' souvenir store cards. John A. Schroeder donated two small pieces dedicated to the seventieth anniversary of the Racine Numismatic Society (RNS), which emulate Civil War tokens in style. ANS member James H. Blind gifted the Society with a group of U.S. coins: 28 Washington quarters, five Winged Liberty Head dimes, and eight Indian Head cents, which were assembled in the early 1990s from major auction houses. Examples from this gift will be useful to retain for educational purposes.

Two gaming tokens from the casino of the Holland American Cruise Line were donated by William H. Sudbrink, a long-time volunteer at the Society. He also presented two bronze medals of the Bergen County Coin Club Show and several examples of Bermuda's modern currency. Another member of our volunteer team, Jonah Estess, who came to the ANS through the New York City iSchool Field Experience Program and maintains a strong interest in American numismatics, expanded our U.S. collection with two uncirculated examples of the Sacagawea Dollar (2009-P and 2009-D) and two American Samoa uncirculated 25 cents (2009-P and 2009-D). We also received an uncirculated example of the 2010 U.S. one cent, donated by Curatorial Assistant Silvia Karges.

Through a donation from long-time member Dr. David Menchell, the ANS collection of U.S. paper money has acquired a 5-dollar Federal Reserve Note (Atlanta, series 1999, serial number BF17968039) and a 20-dollar Federal Reserve Note (Atlanta, series 2004 A, serial number GA00048318). Dr. Menchell also presented a 2010 San Francisco mint one-dollar Presidential Proof Set and an





Fig. 1: Caria. Mylasa. AR tetradrachm. Circa 175–150 BCE. (ANS 2010.26.2, gift of Shanna L. Schmidt) 23.5 mm.



Fig. 2: Ionia. Leucæ. AE coin. Circa 380–360 BCE. (ANS 2010.27.8, gift of Philip Kinns) 16.5 mm.

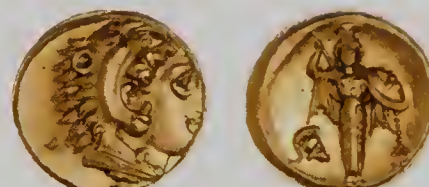


Fig. 3: Mysia. Pergamon. AV Stater. Circa 336–334 BCE. (ANS 2010.46.1 gift of Dr. Arnold-Peter C. Weiss) 22.0 mm.



Fig. 4: Ionia, Smyrna. AE coin. Circa 2nd–1st century BC. (ANS 2010.20.78, purchase) 20.8 mm.



Fig. 5: Palestine. Baisan. Arab-Byzantine fals. Circa seventh century CE. (ANS 2010.27.8, gift of Dr. Nayef G. Goussons) 24.5 mm.



Fig. 6: United States. Silver Capped Bust Quarter, 1838. Proof. Brown- ing 1; Breen 3934. (ANS 2010.32.1, anonymous gift) 24.0 mm.



Fig. 7: United States. Silver Barber Dime, 1901. Proof-like. Early strike. MS. Breen 3530. (ANS 2010.36.1, auonymous gift) 17.9 mm.



Fig. 8: United States. Gold Dollar, 1849. Type 1 Small Head without "L," Open Wreath. Proof. Breen 6000. (ANS 2010.37.1, gift of Barbara Phillips) 12.8 mm.



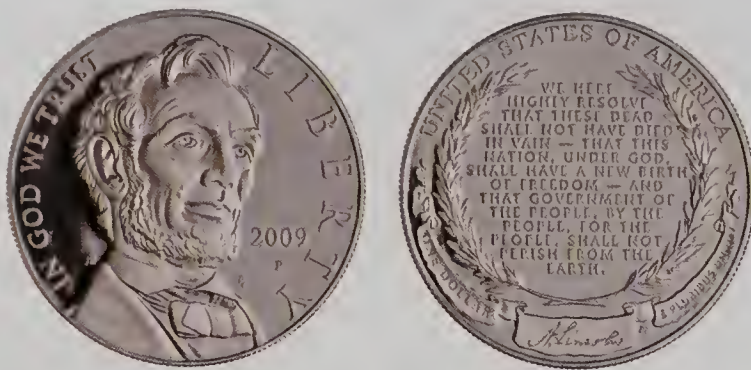


Fig. 9: United States. Abraham Lincoln Commemorative Silver Dollar, 2009. Philadelphia. Proof. (ANS 2010.33.18, gift of David Menchell) 38.1 mm.



Fig. 10: Russian. Count Leo Nicolaievitch Tolstoy, 1828-1910. 21 cm medallion. Gift of David Menchell. (ANS 2010.33.18, gift of David Menchell) 21 cm.



uncirculated American Veterans Disabled for Life Commemorative silver dollar of the same year from the West Point mint, along with two issues of the Philadelphia mint: the 2009 Abraham Lincoln Centennial (fig. 9) and the 2010 Boy Scouts of America Centennial commemorative silver proof dollars.

A very interesting donation to the medals cabinet came from ANS Fellow Jonathan H. Kagan: a cast bronze medallion bearing the image of the world-famous Russian writer, novelist, and philosopher Count Leo Nikolayevich Tolstoy (1828–1910), best known for his epic masterpiece *War and Peace* (fig. 10). This gift is a realistic medallic work of Leo Lvovich Tolstoy (1869–1945), the author's third son, whom his father called "Lev Tolstoy, Junior." He was himself a well-known and respected literary author and playwright in prerevolutionary Russia. Edmund C. Hill (1855–1936), the American businessman, civic leader, and intellectual from Trenton, New Jersey, met the younger Tolstoy in Europe and invited him to visit the United States. The count, who had been a student of the world-famous sculptor Auguste Rodin in Paris, accepted this invitation, and on March 10, 1911, L. L. Tolstoy arrived in New York on the Cunard liner *Mauretania*. "I want to look at your beautiful city and learn the lesson taught by this country and its people," he stated to a *New York Times* reporter. After the Russian Revolution, Leo Lvovich lived in exile in Sweden and turned into a harsh critic of his father's teachings; eventually, he became a passionate monarchist and Russian patriot. He also received attention as an artist and sculptor, and the American Numismatic Society is delighted to obtain an example of his work, important for the representation of Russian culture in our medals collection.

In March 2010, the Women Airforce Service Pilots from World War II (WASPs) were honored by a U.S. mint gold medal (enacted by the Congress in 2009). Dr. Menchell kindly continued to enrich our collection of U.S. congressional medals by donating a bronze example of this commemorative issue (fig. 11). Formed in 1942, the WASP program was to create a corps of female pilots able to carry out all types of flying and travel to the war front. However, many Americans were not aware of their efforts; the program's records were sealed for more than thirty years, and it was only in 1977 that Congress voted to make the WASPs eligible for veterans' benefits.

Awarded at long last, the new congressional medal is a hard-earned and highly deserved recognition for these distinguished Americans. The obverse was designed by U.S. Mint Artistic Infusion Program Master Designer Joel Iskowitz and sculpted by United States Mint Sculptor-Engraver Phoebe Hemphill. It depicts the



Fig. 11: United States. Airforce Service Pilots from World War II. AE Congressional medal, 2009. (ANS 2010.38.1, gift of David Menchell) 76.00 mm.





Fig. 12: United States. Jewish-American Hall of Fame. 70th Birthday of the Jewish-American Hall of Fame founder Mel Wacks. AE commemorative medal, by Eugene Daub, 2009. (ANS 2010.40.1, gift of Mel Wacks) 49.00 x 47.00 mm.



Fig. 13: Vatican. Pontificate of John Paul II. AR commemorative 2,000 lire, by Paolo Borghi, 2000. (ANS 2010.41.1, gift of Elizabeth Jones) 31.0 mm.



Fig. 14: Austria. Galileo Galilei. Year 4 Astronomy. Silver-niobium 25-euro commemorative, 2009. (ANS 2010.42, gift of Dr. Jay M. Galst) 25 mm.

portrait of a WASP with three others in the foreground, in period uniforms, with an airborne AT-6 in the background. The medal's reverse was designed and sculpted by U.S. Mint Sculptor-Engraver Don Everhart III. It features the three aircraft that the WASPs flew during their training: the AT-6, B-26, and P-51.

Our collection of modern U.S. medals has acquired an issue dedicated to the fortieth anniversary of the Jewish-American Hall of Fame and the seventieth birthday of its founder, Mel Wacks, designed by the famous Saltus Award-winning artist Eugene Daub (fig. 12). The JAHF was first announced by Mr. Wacks on April 14, 1969, to honor unique contributions made by Jewish Americans to all phases of the American way of life. In 2001, the Jewish-American Hall of Fame became a division of the American Jewish Historical Society, and in 2010 its plaques went on permanent display at the Virginia Holocaust Museum in Richmond. Individuals and museums from around the world have obtained over twenty thousand of the Jewish-American Hall of Fame medals. The 1990 catalog of the Congress of the International Federation of the Medal (FIDEM), held in Finland, called this series "one of the most important and currently the longest continuing series of art medals being produced in America in recent years."

The modern department's collection of European coinage has been expanded by a Pope John Paul II silver commemorative 2,000-lire coin, by Paolo Borghi, issued by the Vatican in 2000 (fig. 13). This coin, donated by Elizabeth Jones, is dedicated to the memory of the Pope, one of the twentieth century's most influential leaders.

In January 2009, the United Nations officially declared an International Year of Astronomy, endorsed by the Astronomical Union (IAU) and UNESCO. In coordination with this global program, several European countries issued commemorative coins that have been obtained for the ANS collection as a generous donation by Dr. Jay M. Galst. Among these pieces is an unusual 25-euro coin, from the Austrian mint, which incorporates an outer ring of silver with an interior of golden-yellow niobium and shows a portrait of Galileo Galilei. (It was in 1609 that this great astronomer began his telescopic observation of the universe.) Besides the portrait of Galileo, depicted before his drawing of the moon, the coin represents the development of observational astronomy, starting with Galileo's original "perspective glass," followed by Sir Isaac Newton's telescope, the observatory in Kremsmünster, a modern telescope, two radio telescopes, and a space telescope (fig. 14).

Another of the astronomical issues is a silver German 10-euro coin. This coin is dedicated to the four hundredth



anniversary of Johannes Kepler's *Astronomia Nova*. His assertion that the Earth moved, his use of ellipses rather than epicycles to characterize planetary orbits, and his proof that the planets' speeds varied changed astronomy and physics. The coin's reverse shows Kepler's profile imposed on a geometric coordinate system used to mathematically calculate his three laws of planetary motion. The obverse bears the German eagle, twelve stars representing the Economic and Monetary Union, the denomination, the Stuttgart mintmark, and the year of issue, 2009 (fig. 15).



Fig. 15: Federal Republic of Germany. "400 Years of Johann Kepler's Laws." Silver 10 euro, 2009. ANS 2010.21.8, gift of Dr. Jay Galst 32.5 mm.

In October 2009, the Czech National Bank put into circulation a 200-koruna silver commemorative as another issue to mark the four hundredth anniversary of the formulation of Kepler's laws (fig. 16). This coin's obverse depicts the drawing of the orbit of Mars from his book; the reverse features a portrait of Kepler against the background of his illustration of the "law of areas."



Fig. 16: Czech Republic. Czech National Bank. "400th Anniversary of the Formulation of Kepler's Laws of Planetary Motion." Silver 200 koruna, 2009. Proof. (ANS 2010.21.5, gift of Dr. Jay Galst) 31.0 mm.

To the International Year of Astronomy was also dedicated a commemorative coin issued by the mint of the National Bank of Ukraine (fig. 17). The obverse of this elegant piece bears the image of Urania, the muse of astronomy and cosmic space, together with a piece of an illustration showing the motion of the solar system's planets. On the reverse is a portrait of Yuriy Drohobych (1450–1494), a great Ukrainian scientist, astronomer, and philosopher from the city of Drohobych, who served as rector of the University of Bologna in 1481–1482. His work *Iudicium Pronosticon Anni 1483 Currentis* (Prognostic Estimation of the Year 1483) was the first printed book by a Ukrainian author.



Fig. 17: Ukraine. National Bank of Ukraine. "International Year of Astronomy." CU/Ni 5 griven, 2009. (ANS 2010.21.7, gift of Dr. Jay Galst) 35.0 mm.

Dr. Jay Galst also presented to the Society a silver medal commemorating the twenty-fifth anniversary (1984–2009) of the Ocular Heritage Society and a silver commemorative medal issued in conjunction with the Ocular Heritage Society's twenty-seventh annual meeting, which took place at the ANS on March 20, 2010. The obverse of the meeting medal is based on the design of the official New York state seal (Liberty and Justice), which was proposed first as an image for copper coinage for New York by John Baily and Ephraim Brasher in 1787. A historic countermark simulation on the medal, D. CHANDLER, refers to Dimond Chandler, a nineteenth-century silver-smith and optician who once operated a shop at 32 Nassau Street, in Lower Manhattan. On the reverse are an image of antique eyeglasses and the logo of the Ocular Heritage Society (fig. 18).



Fig. 18: United States. Commemorative medal presented to the Ocular Heritage Society, twenty-seventh annual meeting at the ANS, New York City, March 20, 2010 (ANS 2010.43, gift of Dr. Jay Galst) 35.0 mm.

### Current Exhibitions

The ANS continues to be a principal lender of numismatic objects to various museums. We provide support in preparing loan material for installation and labeling.





Fig. 19: Mexico. Spanish silver  
“Tumbaga” bar, c. 1522–1535. Ship-  
wreck off Grand Bahama Island.  
(ANS 2002.34.1, purchase) 378 x  
133 x 33 mm.

An early sixteenth-century Spanish silver “tumbaga” bar from a shipwreck off Grand Bahama Island, dating c. 1522–1535 (fig. 19), was selected from the Society’s collection by ANS curator Robert Hoge for the exhibition *Nueva York*, organized by the New-York Historical Society and New York City’s El Museo del Barrio. This bar (*lingote* in Spanish) reveals official markings, including tax stamps of the emperor Charles V, reading CAR[OLVS ...]; two squared punch marks indicating the silver fineness; and two irregularly shaped assayer’s punch marks. The bar’s unknown assayer was presumably a contemporary of Bernardino Vázquez de Tapia, whose punch mark appears on some of the other bars salvaged along with this one and who is recorded as having served as a *tesorero* (treasurer) for the conqueror of Mexico, Hernán Cortés. *Nueva York* is the first exhibition to explore how New York’s long and deep involvement with Spain and Latin America has affected virtually every aspect of the city’s development, from commerce, manufacturing, and transportation to communications, entertainment, and the arts. Bringing together the resources of New York’s oldest museum and its leading Latino cultural institution, this unprecedented exhibition shows three centuries of history: from the founding of New Amsterdam in the 1600s as a foothold *against* the Spanish empire to the city’s present-day role as a magnet for its heirs. *Nueva York* will be on display from September 17, 2010, through January 9, 2011, at El Museo del Barrio (1230 Fifth Avenue, at 104th Street).

Eighteen U.S. coins were selected for inclusion in an exhibit entitled *Ancient Rome and America*, which was on display during 2010 at the National Constitutional Center in Philadelphia. The American idea that you should serve your country—as JFK put it, “Ask not what your country can do for you...” —is really an ancient Roman ideal of civic virtue, of thinking of the republic before thinking of oneself. From the battlefields of the revolution to the chambers of Congress, Rome is a part of America’s foundation. Through marble sculptures, paintings, jewelry, coins, and ceramics, *Ancient Rome and America* draws striking comparisons between the two



cultures, from theories of government to slavery and civil war, continental expansion, and worldwide influence. The U.S. coins from the ANS collection were on view in the “Expansion and Empire” section of the exhibit and were compared to Roman coins as examples of the iconography of putting images of leaders on coins.

During the spring, the curatorial staff mounted a new display in one of the showcases of the Society’s exhibition hall. This features a significant new acquisition kindly gifted to the ANS by long-time benefactor Jonathan H. Kagan and consists of fascinating archival materials relating to Victor David Brenner (1871–1924), the



Fig. 20: Pan-American Exposition, Buffalo, New York, May 1–November 10, 1901. Season pass permanent ticket, overprinted in green, issued to Brenner. Card no. A1713. President McKinley was mortally shot at this exposition. (Gift of Jonathan H. Kagan, 2008).



Fig. 21: Congrès International de Numismatique, Brussels, 1910. Two-sided coin-form cardboard badge with Brenner’s name. Yellow and green ribbon attached. The event celebrated the art of the medal and was the first of the ongoing sextennial congresses (Gift of Jonathan H. Kagan, 2008).





Fig. 22: Pen-and-ink sketch studies on paper, including a male torso and other figures—of women, of a standing figure holding a ball, etc. (Gift of Jonathan H. Kagan, 2008).

prominent numismatist, artist, sculptor, and engraver who is most widely known for his design of the U.S. Lincoln cent in 1909. The donation and exhibit include correspondence (personal letters, postcards, a Christmas card) as well as invitations and other materials relating to conferences and exhibits, such as the Pan-American Exposition at Buffalo, in 1901 (fig. 20—this was the exhibition at which President McKinley was fatally shot); the Universal Exposition, or “World’s Fair,” held at St. Louis in 1904; the 1910 International Numismatic Congress, held in Brussels (fig. 21); and the Paris Salon of the same year. Some drawings and sketches form part of the collection. Among them are an unsigned engraving, unsigned pen-and-ink sketches (fig. 22), and an exciting Brenner pencil sketch that was presumably his entry as part of the competition leading to the design of

the 1921 Peace dollar (fig. 23).

The Kagan donation also features catalogs from Brenner exhibitions in New York City at the Grolier Club (1907) and Arthur Hahlo & Co. (cover only, 1912). A touching personal item displayed is Brenner’s student certificate card from the National Academy of Design, for the 1895–1896 session (fig. 24). Another is a photograph of Brenner in his studio, with his hand placed on his bas-relief of a young girl (fig. 25). Items relating to President Abraham Lincoln—no doubt collected by Brenner in connection with his one-cent coinage design—include a 50-cent Civil War scrip note (1862) with Lincoln’s image, a *carte de visite* entitled “Lincoln Family,” a souvenir photographic print labeled “House in Which Lincoln Died,” a framed shadowbox profile of Lincoln carved in ivory or another white material, and several





Fig. 23: Pencil sketch: a "Peace" theme coin design by Brenner, believed made for the competition ultimately leading to the 1921 Peace dollar commemorating the end of World War I. (Gift of Jonathan H. Kagan, 2008).

published portraits of the martyred president. Five items from the Society of French Artists' Paris Salon of 1900 are mounted within a single frame and include two photographic portraits of Brenner and documents relating to the exhibition. The ANS is honored to present this group of very important archival items, which are a splendid addition to the Society's collection of historical and cultural artifacts related to U.S. coins and medals.

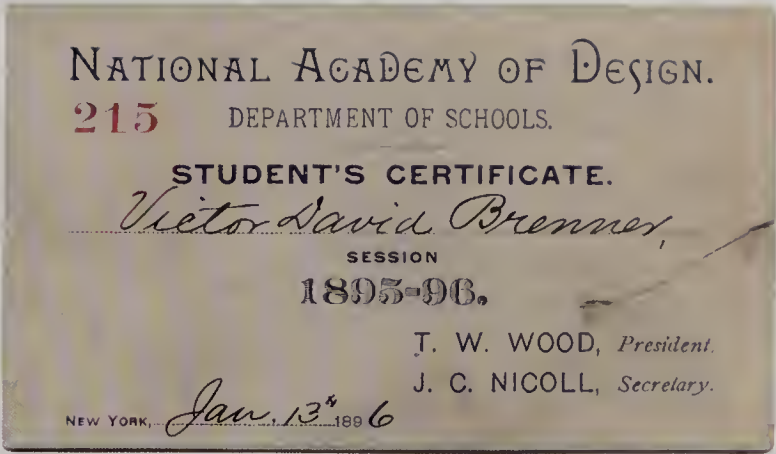


Fig. 24: National Academy of Design, student's certificate, 1895- 1896, issued to Victor David Brenner, number 215, small printed card with ink inscription. (Gift of Jonathan H. Kagan, 2008).



Fig. 25: Photograph of Brenner in his studio, standing, right hand touching a bas-relief of a young girl. (Gift of Jonathan H. Kagan, 2008)







*Facing page: the Seminar's  
co-directors, Peter van Alfen  
(left) and Rick Witschonke  
(right), with Visiting Scholar  
Bernhard Woytek.*

# NINE NEW NUMISMATISTS

## 2010 ERIC P. NEWMAN GRADUATE SEMINAR

RICK WITSCHONKE

This year, the fifty-sixth annual ANS Eric P. Newman Graduate Seminar in Numismatics was attended by nine graduate students, who spent the months of June and July in an intensive introduction to the study of numismatics, including surveys of coinages from antiquity to modern times, in-depth training in numismatic methods, and lectures on a wide variety of numismatic topics. In addition, the students selected a personal research topic, spent time utilizing the resources of the ANS in researching that topic, and prepared an oral report and scholarly paper on their findings.

Our Visiting Scholar for 2010 was Dr. Bernhard Woytek, of the Austrian Academy of Sciences, a renowned expert on Roman coinage and author of numerous books and articles. In addition to the normal focus on ancient Greek and Roman coinages, a special concentration in Islamic numismatics was offered this year, overseen by Professors Stefan Heidemann, Jere Bacharach, and Dr. Michael Bates. Three of the nine students participated in this offering, which was made possible by generous donations from Lawrence Adams, Sheila Blair, Richard Bulliet, Jamsheed Choksy, Sarah Cox, Nathan Elkins, Liane Houghtalin, Hubert Lanz, Jeffrey Lerner, Roxani

Margariti, Constantin Marinescu, Dmitry Markov, Thomas Martin, Aleksandr Naymark, John McIsaac, Steven Pearson, Nerina Rustomji, Robert Schaaf, Warren Schultz, Denise Spellberg, and the Joseph Rosen Foundation. And, in addition to the lectures by members of the ANS curatorial staff, we were fortunate to have guest lectures by Nicolas Mayhew, Sarah Cox, Nathan Elkins, Ted Withington, John Kleeberg, Oliver Hoover, Constantine Marinescu, Liv Yarrow, William Metcalf, and Paul Keyser (see [numismatics.org](http://numismatics.org) for the full schedule).

The students were selected from a highly competitive field of applicants and, as usual, came with a variety of backgrounds and interests. Karen Acton, a doctoral candidate in Greek and Roman history at the University of Michigan, chose to study an enigmatic “restored” issue of the Roman Republic. In reflecting on the Seminar experience, she comments: *I particularly appreciated how closely we were able to work with the coins in the ANS’s collection from the very beginning of the seminar. I’ve always loved Roman history, but being able to study and handle these objects made Rome seem accessible to me in a way that literary sources could never do. Over the course of the seminar, I was surprised to discover how many*





2010 Festival de Seminoe students (left to right) John Tully, Jennifer Dubcowsky, Jonathan Brack, Lisa Eberle, Elizabeth Thill, Ben Sullivan, Lakshmi Evangelou, Kaitlyn Rafn, and Kaitlyn Rafn









Students found working space in every available cranny. Here are Yoni Brack, Liz Thill, Lakshmi Ramgopal, and Raha Rafii in the small conference room.

*different ways coins could provide insight into the past, and I know that what I have learned here will inform my research for years to come.*

Jonathan Brack, another University of Michigan doctoral candidate in history, worked on an unpublished 14th. c. Ilkhanid (Mongol) hoard from Anatolia. He says: *The ANS Graduate Summer Seminar has enabled me to find new ways to approach the study of one of the most enigmatic periods in Islamic history. Known for its scarcity of historical sources and highly complex political situation, fourteenth-century Anatolia poses a great challenge for students of the medieval Muslim world. Having the opportunity this summer to work closely with leading scholars of Islamic numismatics such as Prof. Stefan Heidemann and Dr. Michael Bates and participate in talks with eminent numismatists working on a variety of subjects from the ancient world to the modern period has challenged my understanding of the study of coins and taught me how it may contribute to my study of pre-Ottoman Anatolia in new and exciting ways.*

Jennifer Dubeansky is a PhD candidate in Central Eurasian studies at Indiana University, and while at the Seminar she worked on the Kushan coinage of Kujula Kadphises. She comments: *Working in an area that focuses so heavily on numismatics has meant relying on the judgment of others. With the knowledge I've gained at the seminar, I can now draw my own conclusions and more*



*confidently interpret and assess the scholarship. The study of coins has been demystified.*

Lisa Eberle is pursuing her master's degree in ancient history and Mediterranean archeology at UC–Berkeley. She spent her time at the Seminar studying monetization in Southern Asia Minor in the fifth and fourth centuries BCE, and states: *My time spent at the ANS seminar this summer has greatly altered my thinking about the economy and society of the Mediterranean. I am deeply indebted to the scholars and staff the ANS for their willingness to share their knowledge and insights. My research and thinking greatly improved under their guidance and support.*

Raha Rafii is a doctoral student in medieval Islamic history at the University of Pennsylvania. While at the Seminar, she worked on the coinage of the eleventh- and twelfth-century Sulayhid dynasty in Yemen. She characterizes her experience as follows: *The Seminar was an incredible opportunity for someone like me, a textual historian, to learn to utilize coins as a historical source. This is especially important for periods in which literary documents are scarce, nonexistent, or so biased as to be unreliable. Through various methods taught throughout the seminar, I learned how to glean a wealth of information from coins, how to understand them within their context, and, most importantly, what to look for when comparing coins to one another in order to comprehend the greater economic history of a region. The seminar lectures not only compelled me to rethink how I understood coins but also influenced the way I will understand other physical objects as sources of historical information. Through this introduction to numismatics, I have been able to broaden my research skills, widen my methodological framework, and in turn become a better historian.*

Lakshmi Ramgopal is a PhD candidate in classics at the University of Chicago who decided to study oath-scene images on Roman Republican coinage while at the Seminar. She comments: *The ANS Summer Seminar proved to be one of the most fulfilling academic experiences I have ever had. The entire ANS curatorial staff was deeply interested in each student's work and was willing to contribute ideas and offer guidance whenever asked. I am especially glad for the exposure to current problems and new ideas in Roman numismatic studies, in part because I ultimately worked on material that was quite different from my original research ideas.*

Ben Sullivan is pursuing a PhD in classics at UC–Irvine, and this summer he worked on a die study of the Archaic coinages of Samos, Clazomenae, and Ialysos. Ben writes: *My experience at the ANS Summer Seminar has been thoroughly enjoyable. In combination, the various parts of the program have broadened my horizon to include many*

*other modes of thinking previously unknown to me and opened doors to persons and places that would otherwise have been inaccessible. I believe that this year's Seminar was a resounding success.*

Elizabeth Thill is a doctoral candidate in classics at the University of North Carolina. For her Seminar topic, she examined the group scenes depicted on the coinage of Trajan. She felt that: *My participation in the ANS's summer seminar has been a wonderful experience for me and has opened my eyes to a new branch of scholarship and methodology. I will admit that prior to this seminar my main impression of coins was purely iconographic or chronological. Now I can better appreciate the myriad economic and historical information coins can provide as well. The highlight of the seminar for me was the chance to work with the coins themselves. I have gained a much better understanding of the iconography of Roman imperial coinage by looking through the collection in the vault. I have also gained a better understanding of the relationship between iconography and the coins themselves, by working directly with dozens of ancient coins; working by hand with the coins gives you a completely different impression than working from images. The ANS has imparted to me the necessary skills to work with numismatic evidence in the future, for which I am very grateful.*

John Tully is a PhD candidate in the classics department at Princeton. For his Seminar project, John worked on the Hellenistic coinage of Paros. Famous in antiquity for its marble, it is now almost as renowned for its silver, particularly the rare tetradrachms thought to depict Archilochus on the reverse. In addition to these, however, Paros also minted a wide range of silver denominations, as well as an extensive bronze coinage, none of which has been studied in great depth. By filling this gap, John hopes to learn more about the economy and society of the island itself but also to be able to use this data to compare Paros with its neighboring islands, building up a rich picture of a vibrant and diverse world and enriching our understanding of the Aegean in the Hellenistic period.

The ANS curatorial staff thoroughly appreciated the energy and commitment of this year's scholars. We wish them all the best in their future endeavors.







*Facing page: Josh Illingworth, Sylvia Karges, Peter van Alfen, and Anouska Hamlin working in the ANS cabinet.*

# OVERHAULING THE MEDALS CABINET

PETER VAN ALFEN

Unlike coins, which can generally be assigned to a specific date and mint and so provide a ready means of arranging them as a collection, medals offer no such immediate and obvious system for their cataloging and storage. Depending on one's primary interests, one could arrange medals topically by who or what is depicted, by series, by mint, by artist, or by a noteworthy catalog, such as C. W. Betts's work on early American medals. Over the course of the last century and a half, ANS curators adopted no single system for arranging the substantial collection of medals and medallic art in the collection. Most were arranged by topic, for example, medals depicting Michelangelo or aviation (one tray—strangely—was labeled “dog tags/erotica”!), others by artist, some by series, and many by donor, like the large Robert James Eidlitz donation of 1940, which concentrated on architectural themes. Even within a single method of arranging the medals, such as by artist, there was no consistency. Medals that the ANS received as part of the famed 1910 Medallic Art Exhibition were arranged by artist but were kept separately from other trays also arranged by (the same) artist(s). Needless to say, this was a confusing method. The search for a single medal could take hours—even days—as multiple trays in multiple parts of the vault would have to be pulled. Moreover, we could never be entirely sure at a glance what our complete holdings of a single artist, for example, Oscar Roty, might be, because his work was scattered across many trays in many locations.

At the beginning of this year, while charged with searching for duplicate medals and arranging items for our

digitization project, I decided that I had had enough of this chaos. Throughout the spring and summer, a team of assistants and volunteers, including Jonah Estess, Anouska Hamlin, Josh Illingworth, Katie Johnson, Sylvia Karges, and I, have moved over three thousand trays and rearranged the more than sixty thousand medals within them. The new hierarchical system that we have adopted is similar to that used in other cabinets elsewhere in the world. The medals now are arranged by country, starting in the Western Hemisphere and moving toward the east. Within each country, the medals are arranged first by series, then by artist, and then by topic, each rubric trumping the one that follows. So, for example, if Paul Manship produced a medal for a series, like the Society of Medalists, that medal is found with that particular series, while the rest of his (nonseries) work is stored together. Topics now only include unsigned items, such as non-monetary tokens and decorations. Already our hard work—equivalent to a mini-move—is paying great dividends: locating items is considerably easier now, as is knowing precisely what we have and where our collecting efforts should be directed. Users of our online database should also notice the difference. As the trays have been rearranged, the items within them are being (re)catalogued with an eye toward standardizing the entries and illustrating them with new digital photographs. Once we have completed this project, users should, with a few clicks, be able to see all the medals we have of, for example, the Series Numismatica Virorum Illustrum or of Victor David Brenner.







*Facing page: The Burc-u Zafer  
arrives at Leros. (AM)*

# JOURNEY TO THE BIRTH OF COINAGE

## THE 2010 AUGUSTUS B. SAGE SOCIETY TRIP

ANDREW MEADOWS

The Sage Society's 2010 trip took us on a rich journey to the lands where coinage was born. The evening of August 29 saw eight travelers assemble on board the deck of the luxurious wooden gulet Burc-u Zafer for cocktails and the first of a series of spectacular dinners, by way of preparation for the first day's adventures.

On Monday we began, appropriately, at one of the Seven Wonders of the Ancient World and the burial site of the earliest coin hoard ever discovered (c. 600 BCE). Little now remains of the ancient temple of Artemis at Ephesus, but in unusually dry conditions the site of the hoard's discovery, often waterlogged, was clear to see.

Even after this exciting beginning, there was no danger of anticlimax. On Monday evening, we sailed from Turkey to Greece, and for the following five days we hopped from island to island. On Samos, we visited the lofty ancient sanctuary of Hera, the old museum housing its finds, and a brand-new museum in the ancient town of Samos containing some beautiful displays, including two unpublished coin hoards. Wednesday found us first on the island of Patmos, where St. John received what became the Biblical book of Revelation and where a

spectacular fortress monastery was founded in his name in the eleventh century. In the afternoon, we moved on to Leros, with its spectacularly situated crusader castle. On Thursday morning, we arrived on the island of Kalymnos, where another brand-new museum proved an unexpected treat. That afternoon, we made the short crossing to the island of Cos and moored next to the castle of the Knights of St. John in Cos harbor. An early evening excursion took us to another major sanctuary, that of Asclepius, and left us time for a leisurely stroll through the ruins of the ancient city, which mingle today with the modern town.

On Friday morning, we had an opportunity to visit the small museum in Cos and explore the impressive ruins of the ancient agora before we set sail for Turkey and the remote city of Cnidus. Here we moored for the night in the harbor of the ancient city, once famous for its temple of Aphrodite. The following morning brought us a fair wind and a swift trip—silent but for the flapping of sails—to our final destination, Bodrum, the ancient city of Halicarnassus. In antiquity, it was famed for another of the wonders of the ancient world; the massive Mausoleum, the tomb of the local ruler Mausolus. A pleasant day in





*The Monastery of St. John, Patmos. (AM)*



*The Artemisium at Ephesus, findspot of the first coin hoard. (UWK)*



*Dinner aboard the Gulet. (AM)*



*Silver ingots and hacksilver from the Ulu Burun wreck, Bodrum Museum. (AM)*





*The group relaxes in the Odeion at Cos. (AM)*



*The twin harbors of Cnidus. (AM)*



*The Temple of Zeus at Labraunda. (AM)*

the town allowed a visit to the remains of the tomb and to the museum located in the picturesque Castle of St. Peter. Here are displayed the finds from numerous shipwrecks, including the impressive haul of ingots from the Ulu Burun Bronze Age wreck.

A bonus additional day was taken by some on Sunday to visit the mountaintop sanctuary of Zeus at Labraunda, with its views over the glorious Latmos mountain range

and the plain of Milas.

And so the cruise ended. We had visited two countries, five islands, six ancient cities, seen three crusader castles, and toured seven museums, all within seven days. Some swam daily in the warm Mediterranean; all ate well and tasted a broad selection of the local wines; and no one wanted to come home.



# Library News

## DONUM: The New Online Library Catalog

*By Elizabeth Hahn*

It has been a very busy summer in the Harry W. Bass Jr. Library, but a lot of progress has been made on some big projects that will continue through 2010 and beyond. With the help of four graduate library-school interns who collectively worked some three hundred hours, more than two thousand books were barcoded and assigned call numbers. These projects, which will facilitate the retrieval and inventory of items, parallel the other major library project, which is the adoption of a new online catalog of the collections. DONUM, which stands for "Database of Numismatic Materials," is also the Latin word for "gift," a word that embodies the free nature of this resource. Here we will look more closely at why and how DONUM came to be and which of its features are most relevant for users.

### The Importance of a Library Catalog

It may seem obvious to stress the importance of library catalogs, for without them, the efficient retrieval of items in any collection would be nearly impossible. A library catalog is not merely a comprehensive list of works in a collection; it also contains descriptive bibliographic material and is arranged systematically, to facilitate retrieval. The general ambiguity of the definition and lack of early evidence makes tracing the origins of the first library catalogs difficult. One of the oldest known lists of books is on a Sumerian tablet from Nippur and is dated to about 2000 BCE (Strout 1956, 255). However, the purpose of the list is unclear, and there is no way to confirm that it served any function relating to that of a catalog. Even the famous and well-documented libraries of the ancient Greek world at Alexandria and Pergamum have no surviving remnants of a catalog, which presumably existed.

The eighth and ninth centuries CE produced more detailed examples of lists, with a move toward organization by specific subjects, but again, it is difficult to see these as anything more than detailed inventories, and most likely they did not serve the function of a true catalog as we use the term today. Some such lists produced in the thirteenth and fourteenth centuries come closer, by acting as shelf lists that included more information about the relevant items in the collection. More significant innovations were made in the sixteenth century, when the Benedictine monk Florian Trefler

published a treatise on keeping a library and devised a scheme of classification and call numbers as well as instructions on bibliographic formats and indices (Trefler 1560; Strout 1956, 263). By the seventeenth century, catalogs were finally regarded as finding lists rather than as inventories; Thomas Hyde's catalog for the Bodleian Library in 1674 is a prime example. The year 1789 is attributed to the first appearance of the card catalog, which was developed in France. In these early formats, the bibliographic information was recorded on playing cards, which were large and, at the time, had blank backs. The filing word was underlined, and the cards were kept together by running a needle and thread through the

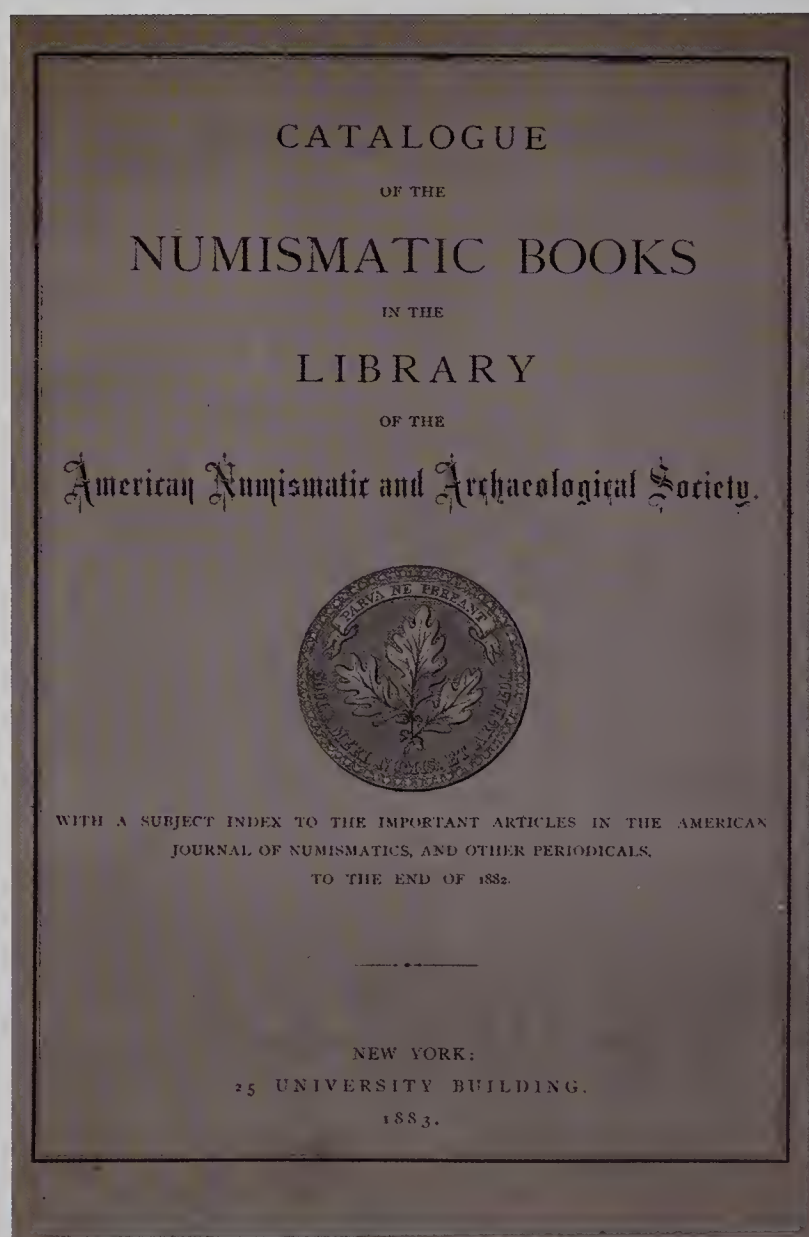


Fig. 1: First index of items in the ANS Library collections, 1883.





Fig. 2: The old card catalog of the ANS library.

lower corner (Hopkins 1992, 378). By the nineteenth and early twentieth century, handwritten library catalog cards had become popular along with the appearance of standard-sized Library of Congress (LC) cards, which were first made available for sale in the United States in 1901. In the early twentieth century, there was a move toward using typewritten cards (Taylor 2004, 37).

The history of the cataloging system at the ANS library can be traced back to a report from March 16, 1880, in which ANS Librarian Richard Hoe Lawrence stressed the need for a catalog of the collections. Three years after this report was generated, in 1883, the first catalog of books in the ANS collection was published as a thirty-one-page index (fig. 1). The first half of the twentieth century saw the implementation of a card catalog, which, although no longer kept current, continues to reside in the ANS library's conference room and remains a treasured relic of the past (fig. 2). In the latter half of the twentieth century, with the advent of the computer, card catalogs have gradually been replaced by the online public-access catalog (OPAC). The card catalog of the ANS library was largely converted to this new digital format between the years 1997 and 1999. This was an important step toward making searching easier and more efficient and—perhaps more importantly—it also made access to the catalog available to anyone who had an Internet connection.

### Why the New Catalog?

The ANS library's online public-access catalog has been an important resource since its inception at the end of the twentieth century. The catalog is an excellent resource not only for locating relevant works among the collections but also for locating articles of interest among the library's many periodicals and conference proceedings, a feature made possible by the continued practice of indexing (creating a separate record for each relevant article). However, advances in the ever-changing world of technology have made it possible to update our online catalog system to a more modern system, with more accurate searching and browsing features. Moreover, the new catalog allows search results to be sorted by author, title, or date, and changes now appear immediately (previously there was at least a month's delay before newly cataloged items appeared in the public catalog). Moreover the library contains books in a variety of languages, many with accents and characters not used in the Latin alphabet, and the new catalog is more capable of accurately displaying these foreign characters, accents, and scripts. From the administrative side, library staff also greatly benefit from the new catalog, as it is now easier to follow standard and consistent cataloging practices. The catalog will also soon incorporate records for the collections in the ANS archives. With the new catalog, users will be able to search books, articles, and archives all in one click.



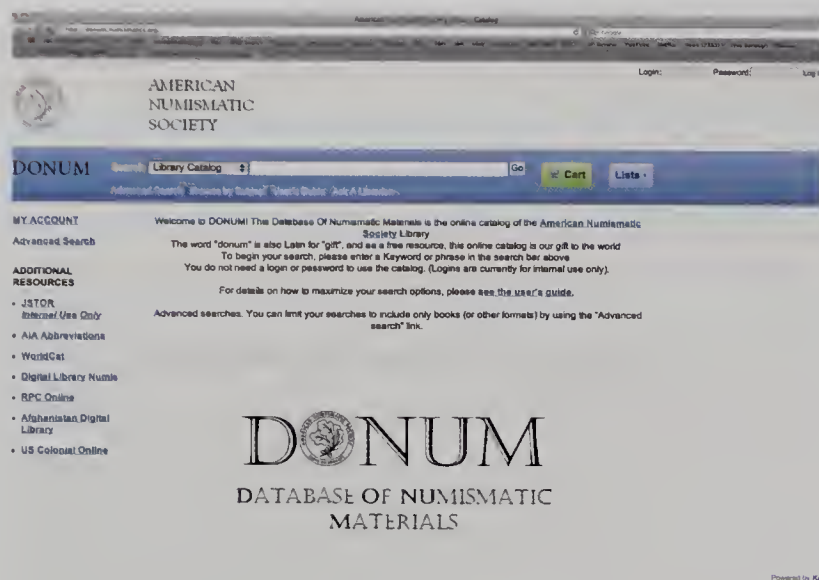


Fig. 3: The new online ANS library catalog, DONUM, born April 19, 2010.

DONUM is the new online library catalog for the ANS library (fig. 3), and, as such, it only includes items within the ANS collections. Details on how these new features can be used and how to improve searches can be found on the library Web site, at [www.numismatics.org/Library/UsersGuide](http://www.numismatics.org/Library/UsersGuide). This site takes the user through the advanced searching options, including how to locate auction catalogs more accurately and how to understand the ANS library's new system of call numbers. (The system of alphabetical subject browsing, which users may already be familiar with, is still supported as well.) Basic searches can still be conducted by entering specific terms, such as title or author, or broader subject areas, such as "Greek coins." Records in the catalog appear with an identifying symbol, a key to which is available under the "advanced search" option. A new feature of the catalog is the "lists" and "carts," which allow you to save certain records during your searches. Details on using these features, and more, can all be found in the online user's guide.

### Making It All Possible

Converting to the new catalog required a great deal of work by the ANS library staff and the active encouragement and support of the numismatic community. In order to reduce costs, the ANS decided to use an open-source software package (Koha), which is freely available for public download. However, while a low initial cost is a major advantage, as many in the library community like to say, open-source software is really "as free as a puppy," and the money that would otherwise have been spent purchasing software was spent on staff time instead. Of those staff that have been directly involved, our assistant librarian, Jared Camins-Esakov, has spent the last ten months migrating our data and configuring Koha. Meanwhile, our systems administrator, Ben Hiibner, and our research scientist, Sebastian Heath, provided technical support. Thanks are also due to our Board and to Deputy Director Andrew Meadows, who supported the project and offered feedback at critical points in the migration process. I would also like to thank everyone who submitted an entry for the catalog-naming contest and, of course, all who make use of the catalog in the future.

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## Book Reviews

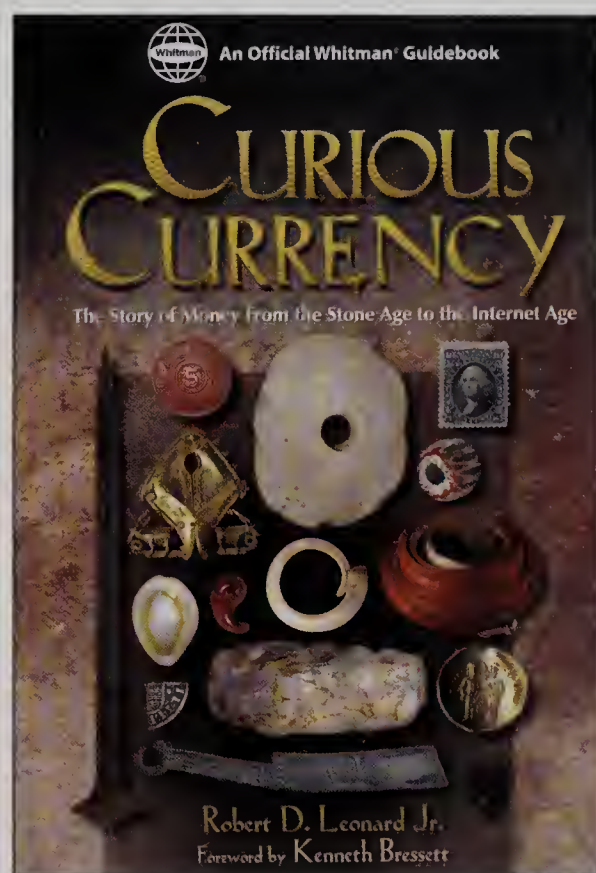
Robert D. Leonard, Jr.

*Curious Currency: The Story of Money from the Stone Age to the Internet Age*. Atlanta: Whitman Publishing, 2010. ISBN 0794822894. 152 pp., color illus. throughout. \$12.95.

Robert Leonard's *Curious Currency* represents the latest addition to the line of Official Whitman Guidebooks (more or less an outgrowth of the popular Official Red Book Guide Books produced for U.S. coins), which now numbers some eleven volumes. While many of the Guidebooks focus on aspects of U.S. coinage, the new volume seems to continue a trend to use the Guidebook format to treat the money of other periods and cultures. At present, three Guidebooks deal with ancient numismatic subjects, while a fourth treats modern world coins. Readers will appreciate that, like the other Guidebooks, *Curious Currency* is lavishly illustrated with full-color images of the money and money substitutes discussed within its pages.

The text, which is lucid, well-documented, and often flat-out entertaining, offers a fascinating account of the various objects used as money at various times and in a multiplicity of places throughout the world. The author not only introduces the reader to so-called traditional or primitive money but also places it on the same continuum as more familiar forms of currency like the coin, the banknote, and even the credit card. Following a chapter presenting the difficulties in defining what features must be present in order for something to constitute money, the author discusses almost 150 varieties of object (and even a few intangible items) that are considered to have seen use as money over the last several millennia. These are classified under the headings of "Raw Materials," "Useful Articles," "Ornaments," "Customary Objects," and "Money Substitutes," each of which receives its own chapter. This is a useful division although there is some unavoidable overlapping between the first two categories and the last.

"Raw Materials" and "Useful Items" run the gamut from metal ingots and workable stones to weapons and tools (sometimes reduced in size until they became useless), to food items and postage stamps. Readers are even introduced to the dark side of such money in the accounts of opium and cocaine respectively used as currency in parts





of Afghanistan and Hollywood in recent memory as well as in the reported counterfeiting of cacao beans in sixteenth-century Mexico. Topping the list of memorable "useful articles" used as money must be the bottles of vodka paid to teachers in the Altai Republic of the Russian Federation in 1998 after they refused to accept payment of their back wages in rolls of toilet paper.

"Ornaments" include a wide variety of beads, rings, shells, teeth, and bones, ranging from the relatively well known (i.e., Native American wampum) to the exotic (i.e., the lower jaws of the flying fox used in parts of Melanesia).

The chapter on "Customary Objects" is a virtual treasure-house of the items that often loom large in any discussion of "traditional" monies: the manillas, Katanga crosses, and Kissi pennies (*kilindi*) of Africa; the "bullet" money and tiger tongues (*lat*) of Southeast Asia; and the stone money of Micronesian Yap. In addition to these stars, Leonard also presents some of the less famous, but equally fascinating, objects used as money according to local custom. These include the strings of beetle legs that could purchase a chicken on San Matthias Island in the early twentieth century, the woodpecker scalps used by certain Californian Indian tribes in the nineteenth century, and the human skulls reportedly used by the cannibals of Sumatra in the fifteenth century. The section concludes with various forms of coin—the monetized "customary object" par excellence.

The "Money Substitutes" discussed in the final chapter largely involve paper or plastic in the form of banknotes and bills of exchange, checks, and credit cards. In addition to these commonplace examples, Leonard also includes a variety of tokens and private coinages, as well as the remarkable rock money used for change in the Oregon general store of George Abernathy in 1844 and the clamshell scrip issued by businesses of Crescent City and Pismo Beach, California, in 1933. Although they are listed separately in the sections on "Useful Articles" and "Customary Objects," respectively, a strong case could be made for treating as money substitutes the tobacco valued in seventeenth-century Virginia and the respective paper and porcelain emergency coins of Leyden in 1574 and Saxony in the 1920s.

Leonard occasionally points out objects thought to have a dubious claim to monetary status, such as the elephant hairs said to circulate in East Africa into the twentieth century. Such doubts can probably be extended to embrace a number of other items discussed in the book. For example, one may entertain doubts about the possible monetization of Neolithic flint cores (there should be a real distinction between money and trade goods) or

question the treatment of *hacksilver* as money proper rather than as a pre-monetary form. Likewise, the apparent lack of full liquidity and prescribed ritual use (especially for bride price payments) of some items raises questions about whether they actually represent money. One also wonders under what specific circumstances objects originally used in ritual exchange make the transition to full monetary status. In a number of cases drawn from North America, Africa, and Oceania, it is difficult to avoid suspecting that the catalyst came from European colonial expansion rather than indigenous evolution.

For an exceptionally reasonable cover price, *Curious Currency* provides an excellent overview of the wide variety of items that have been used (or are thought to have been used) as money over the ages. The book is full of remarkable anecdotes infused with Robert Leonard's personal enthusiasm for unusual monetary forms, thereby making it likely to be a page-turner even for those with no numismatic background and with only limited interest in things monetary.

—*Oliver D. Hoover*



# News

## New Volunteers, Interns, and Staff Hires

We are pleased to announce that **Gilles Bransbourg** has been named Assistant Roman Curator for a joint one-year appointment between the ANS and New York University's Institute for the Study of the Ancient World (ISAW). Gilles graduated from the École Polytechnique in Paris, has worked as a financial advisor, and was a senior managing director at Bear Stearns until 2005. He has just completed his Ph.D. thesis in Roman economic history at the *École des Hautes Études en Sciences Sociales*.



*Gilles Bransbourg*



*David Hendin*

## David Hendin and Oliver Hoover Have Been Named as ANS Adjunct Curators

**David Hendin** is a leading expert in ancient Jewish and Biblical coins and artifacts. A member of the ANS since 1976, David has authored *Guide to Ancient Jewish Coins*, *Collecting Coins*, *Guide to Biblical Coins*, and *Not Kosher: Forgeries of Ancient Jewish and Biblical Coins*, as well as numerous articles and catalogue entries. As Adjunct Curator, David Hendin works on the coinages of the Near East and is one of the principal editors of the forthcoming book on the Abraham D. Sofaer collection.



*Oliver Hoover*



*Maggie Long*

**Oliver Hoover** studied ancient history and classics at McMaster University and New York University. He has written and edited books, journals, and articles on numismatic subjects ranging from ancient Greek and Roman to early modern and American colonial coinage. Oliver is the editor of *Numismatic Literature* and more recently has taken over as Editor of the *American Journal of Numismatics* and the *Colonial Newsletter*.

## The ANS Maintains a Continuing Program of Volunteers and Interns

Since June 1, 2010, the ANS library has welcomed the help of four new interns, three of whom are library students in graduate programs in New York City. They worked on updating records in the online catalog and on assigning call numbers and barcodes. They all showed a genuine interest in the Society as a whole. Our greatest thanks go out to them for their assistance!

**Maggie Long** is currently a graduate student at the Palmer School of Library and Information Science and is working toward a master's degree in library science,

with a specialization in rare books and special collections. She is also working toward a certification in archives and records management. During her internship, Maggie helped identify duplicate items in the rare book room. She will continue to intern at the ANS library through the fall 2010 semester.

**Monique L. Harding** was born and currently resides in Westchester County. She will earn her master's degree in library science from St. John's University in 2011. She designed a project to advance the public relations of the ANS library and set up future tours of the library facilities for a variety of organizations.

**Catherine Patterson** is a master's degree in library and information science (MSLIS) candidate at Long Island





Monique L. Harding



Catherine Patterson



Leah Isaac



Julian Biber



Jaime Trujillo



Elizabeth Heintges

University's Palmer School. She worked with David Hill, the ANS archivist, on the creation of biographical and collection notes and on the rehousing of various materials in the Society's archive.

Leah Isaac is entering her senior year at the University of Hartford, where she is majoring in psychology. She plans to attend graduate school for library sciences and

hopes to focus on archives and rare books.

**Julian Biber**, an alumnus of Duke University, is a recent graduate of Bard College, where he majored in classical studies, with a concentration in philology. He has worked on a number of projects at the ANS, including *Nomisma.org*, an online version of the *Inventory of Greek Coin Hoards*, as well as Peter van Alfen's and Martin Huth's forthcoming book *Coinage of the Caravan Kingdoms: Studies in Ancient Arabian Monetization*.

**Jaime Trujillo** is a graduate student in library and information science at Long Island University, where he hopes to complete his degree in December 2010. He is fluent in Spanish and has worked for the U.S. Navy. Throughout the fall semester, Jaime will be working on updating records in the ANS library catalog and assigning call numbers and barcodes.

**Ralph Englander** has experience as a software developer and recently began pursuing his library science degree at Queens College. Ralph also volunteers at his local public library in Staten Island and at the main branch of the New York Public Library in Manhattan. While at the ANS library this fall, Ralph will be working on assigning call numbers, cataloging, and barcoding.

**Elizabeth Heintges** worked over the summer months at the ANS assisting Ute Wartenberg Kagan and Andrew Meadows on their ongoing project of recording coin hoards. She organized the growing number of unpublished hoards on file at the ANS. As a special project, she undertook research on a fascinating hoard of tetradrachms of Alexander III, which were all unrecorded in the major reference works. An article on this hoard will appear in a forthcoming volume of *AJN*. Ms. Heintges is a student in Classics at Reed College, Portland, Oregon.

#### Staff Departure

After serving for six years as ANS editor, Müşerref Yetim has accepted an assistant professorship in the Wilf Family Department of Politics at New York University, where she has taught as adjunct faculty. Professor Yetim's research and publications in general focus on the problems of establishing rules and institutions governing relations among independent political entities. She is particularly interested in the problems associated with international water rights and the institutions governing international, trade, finance, and monetary affairs. She is currently teaching two graduate courses: Political Economy of Natural Resource Conflicts and International Political Economy.



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### *Year in Review*

October 1, 2009 through September 30, 2010

GRAND TOTAL: \$654,108

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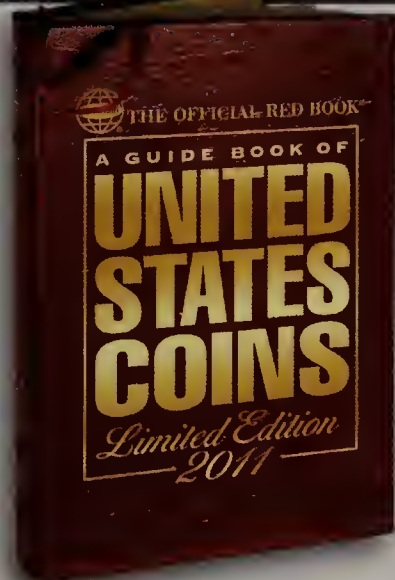
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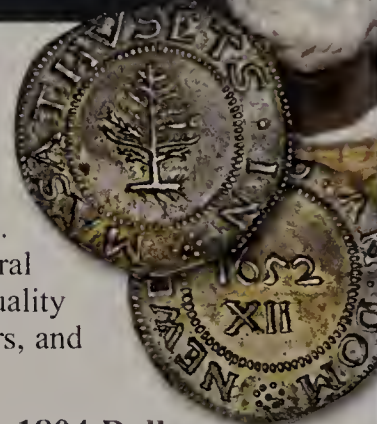


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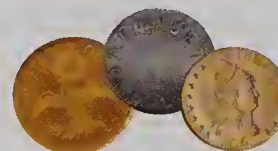
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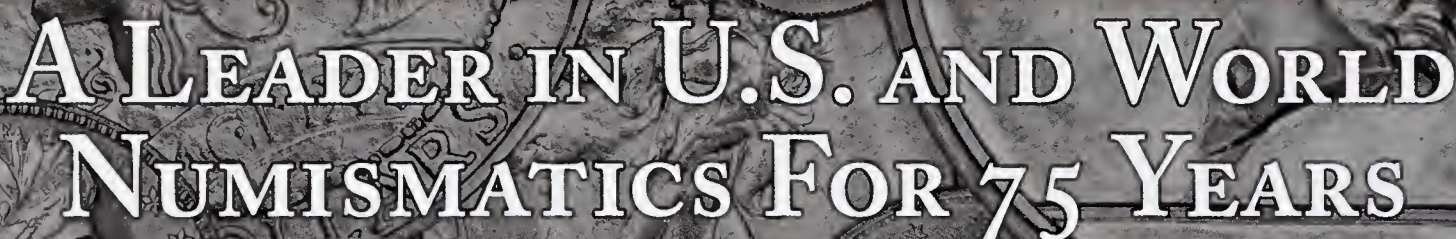


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